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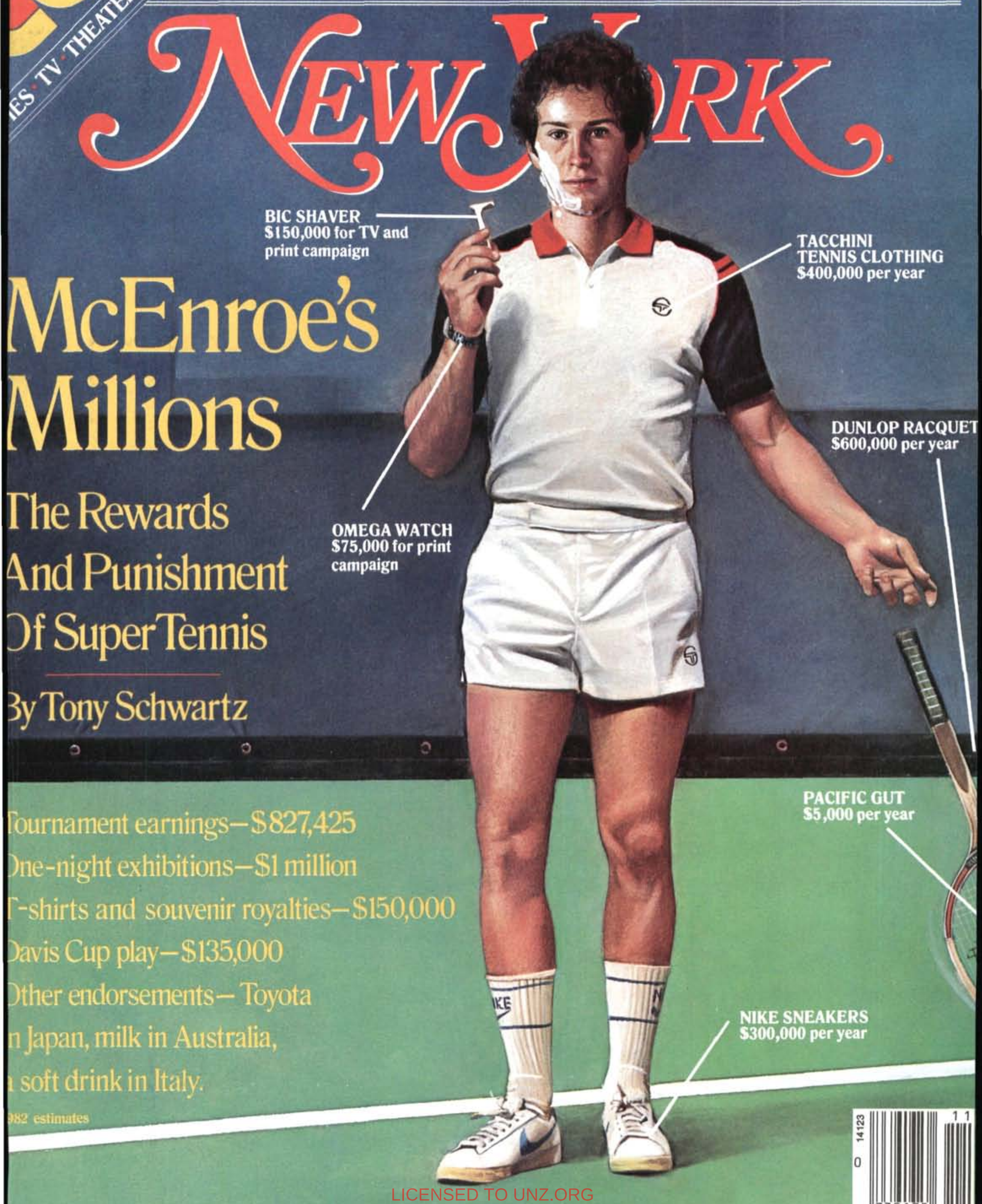
Forget the Ten-Speed, Here Comes the City Bike

Jesse Kornbluth: Nora Ephron's Book of Revelations

# NEW YORK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## McEnroe's Millions

### The Rewards And Punishment Of Super Tennis

By Tony Schwartz

Tournament earnings—$827,425
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982 estimates

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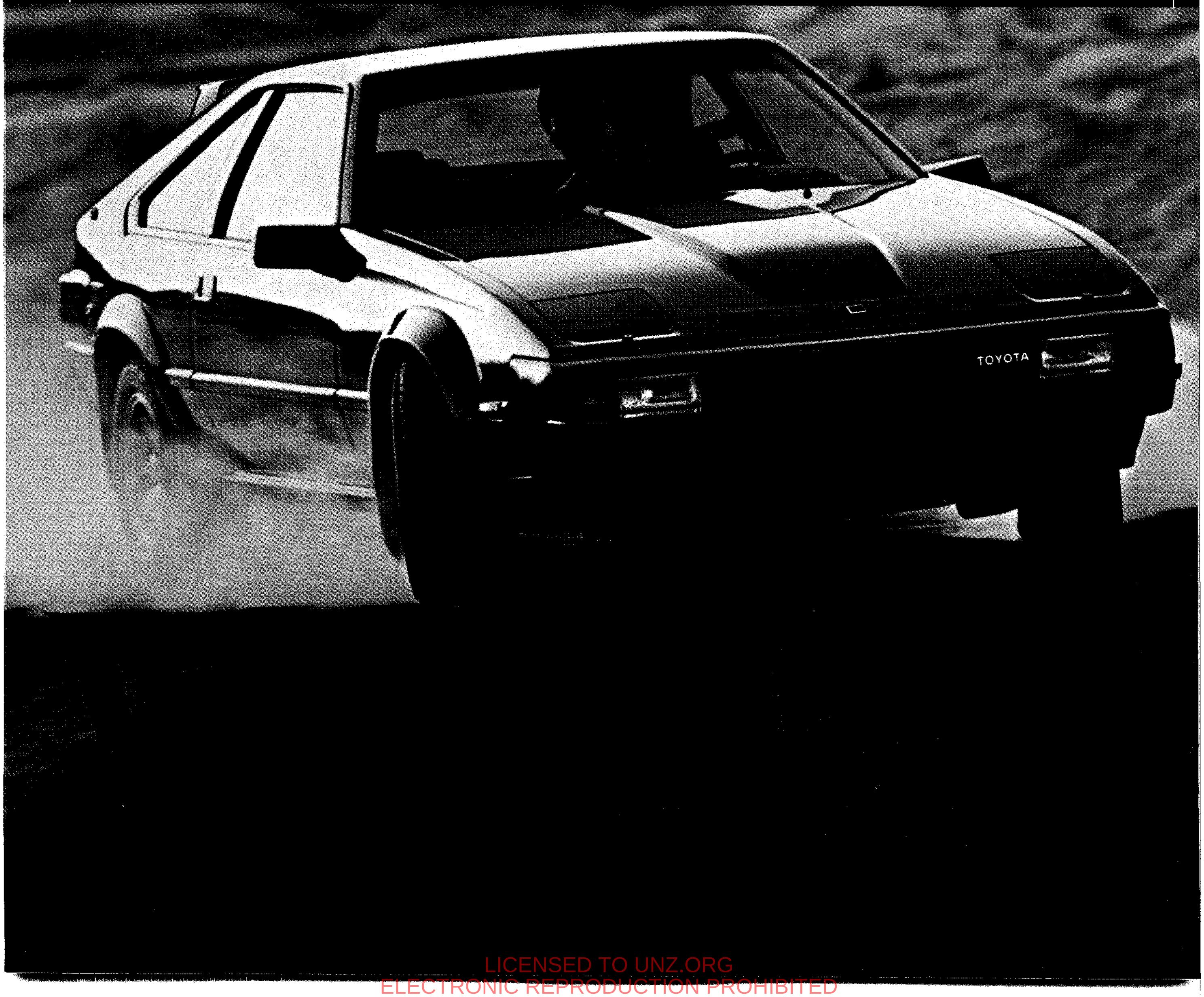

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ESTĒE LAUDER

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*By Tony Schwartz*

At 24, tennis star John McEnroe has become a virtual multinational corporation. Jimmy Connors, Ivan Lendl, and even the retired Bjorn Borg are only slightly less substantial businesses. In the fifteen years since a full-fledged pro circuit opened up, tennis has become—in the words of Arthur Ashe—a money machine for the top players. McEnroe's earnings, for example, make football star Herschel Walker or basketball giant Moses Malone seem underpaid. How do these princes of the court do it? With aggressive marketing that includes exhibitions, appearances, licensing, and endorsements. They play tennis too.

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### Scenes From a Marriage

*By Jesse Kornbluth*

Three years ago, the marriage of two star journalists broke up when he had an affair while she was pregnant. Now Nora Ephron, a clever, gossipy writer, divorced from Washington newspaperman Carl Bernstein, has written a work of fiction about a clever, gossipy writer whose marriage to a Washington newspaperman breaks up when he cheats on her while she's pregnant. Yes, we said *fiction*. That's what Alfred A. Knopf says it is. And the Literary Guild. What Ephron's friends think, however, is another story.

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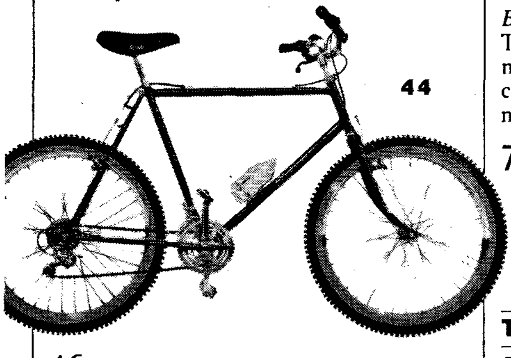
*By Stephan Wilkinson*

A new bicycle, able to leap large potholes at a single bound, designed for maneuverability and comfort, is gaining on the ten-speed as the vehicle of choice of urban pedal pushers. And what is this citified contraption called? A mountain bike.



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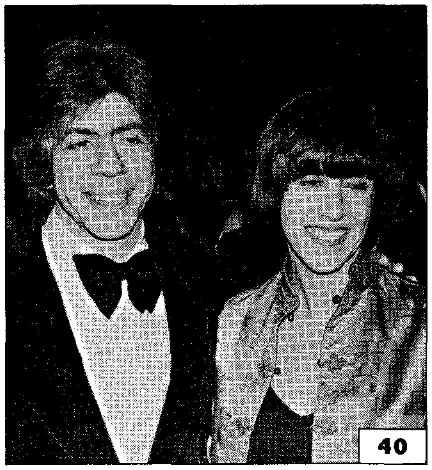

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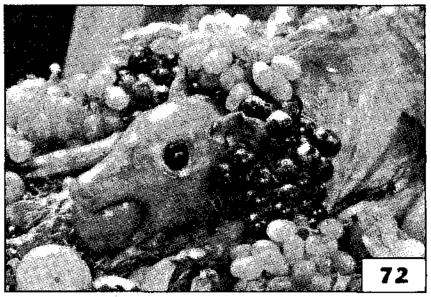

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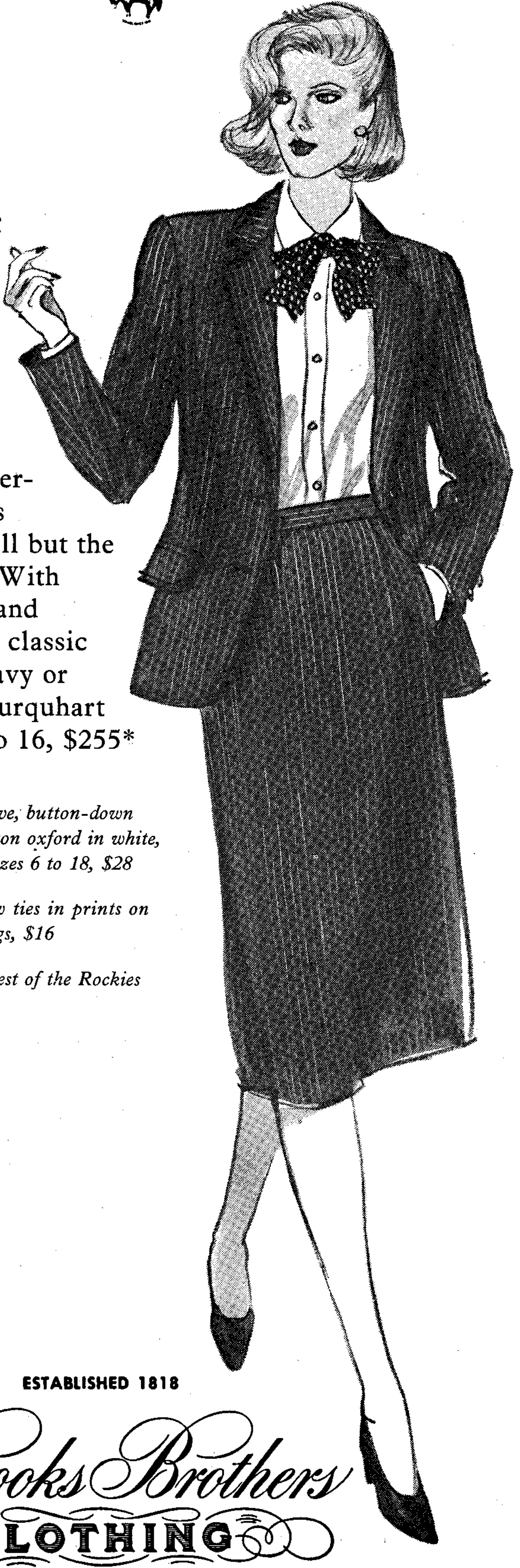

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# LETTERS

## Look Homeward

JOHN COLEMAN IS TO BE HIGHLY COMmended for his gripping account of outcast humanity ["Diary of a Homeless Man," February 21]. If politicians and officials administering social programs would have the courage to step into Mr. Coleman's shoes for a few days, I am sure the stark realities of street life would cause sweeping changes to occur.

*Janice Anderson*
Dalton, Ga.

FINALLY, SOMEONE HAD THE COURAGE to bridge this class gap and explain how the other half lives. As long as these despicable conditions exist, the U.S. has an unacknowledged population of prisoners: The homeless are serving a life sentence with no parole.

*Michael Herman*
Manhattan

WHO ELSE BUT THE SCHOLARLY MR. Coleman would not only condescend to break bread with his less fortunate fellows but—in the middle of his charade—go to the New York Public Library to research their history? Coleman would have done better had he chosen the objective path of the reporter instead of the more glamorous role of the prince turned pauper.

*Rosalind Resnick*
Brooklyn

JACK COLEMAN TOUCHED THE LIVES OF all of us who were fortunate enough to know him while he was president of Haverford College. His most recent sabbatical demonstrates again that his deeds are a testament of his convictions.

*Renita M. Esayian*
Chicago, Ill.

WHILE READING JOHN COLEMAN'S MOVing document, it occurred to me that I had seen Mr. Coleman one afternoon standing in front of a church downtown. Despite his crestfallen appearance, he exuded the air of an executive. I admire his courage in trying a life-style unknown to the majority of us.

*Name withheld*
The Bronx

IT WAS SILLY FOR YOU TO PRINT THAT story about the homeless man and pass it off as what our lives are really like. I think Mr. Coleman must have done it for his ego. Otherwise, why didn't he do it anonymously? Also, 10 days or 100 are nothing if you carry the knowledge in your head that someone is waiting for you at the end. That knowledge keeps the hunger, the cold, the loneliness from being too much. Yes, we saw you. We knew you were a phony, because your shoes fit. You weren't carrying and never hid any possessions. And if you were really hungry, we'd see you behind the few restaurants where they're nice enough to keep the scraps of food separate for us. You were pretty dumb if after a couple of nights you didn't find out that the best place to sleep is inside a dumpster.

Mr. Coleman never talked about the handouts, the begging. Try it once, even as you sit watching your Little League games. See how hard it is. Then imagine having to do it several times a day to survive. We saw you; you weren't the first—others did it, too—and three or four times a year someone comes up to me and says they're writing a story, will I talk to them? Drugs are not common among us—not the ones who have been around for a while. We can't afford them. There's a new breed of poor on the street, usually younger. They are the hopheads.

The hardest part about street life is that this is all there is. Your family—those of us who still have some—have long since dismissed us. They would rather tell each other, and think, that we're dead than admit to themselves that one of theirs is a street person and they aren't doing too much to change it. And, Mr. Coleman, I also doubt if you felt the true warmth we sometimes get from each other in love, the love that I bet does not happen between men who work in those icebox canyons of Third Avenue, at whose base I have spent my last four years.

*Anonymous*
Manhattan

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

WE WERE DISTRESSED TO READ REPORTS of brutality on the part of two shelter guards and the insensitive behavior of a few staff members toward the homeless men we care for at one of our city shelters. John Coleman had our full cooperation to become a shelter resident. We viewed his research as a way to gain valuable insight into the operation of the city's rapidly expanding shelter system, the largest of its kind in the nation. Every night the city houses, feeds, and cares for almost 5,000 men and women in fourteen shelters and lodging houses around the city. This is the largest number of homeless New Yorkers sheltered in city facilities since the Great Depression. Each shelter operates 24 hours a day, seven days a week, and provides beds, three hot meals a day, showers and toilets, fresh clothing, and medical, recreation, and social-services programs. No homeless man or woman is ever turned away from our shelters.

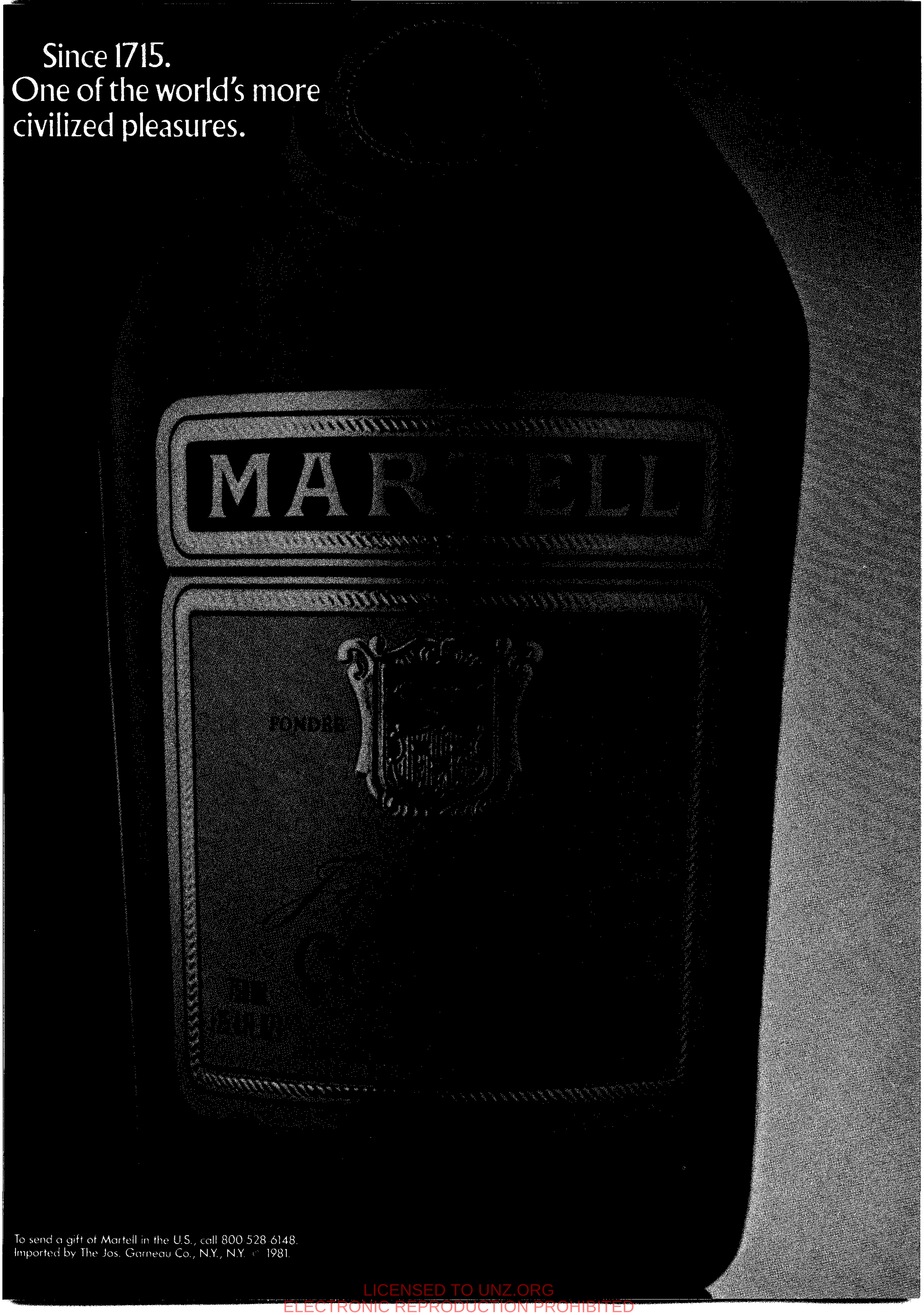
As a result of Mr. Coleman's experience, and based on our own observations, we are taking steps to improve our services. First, we are investigating reports of misconduct by shelter workers and will take appropriate action. We are also establishing a training program for shelter workers. Uniforms will be provided to make staff members more identifiable. Major renovations are planned for the first floor of the Men's Shelter, and metal detectors are going to be used there to keep weapons out. And finally, we are considering increasing the number of staff during the night shift. Since writing his article, Mr. Coleman has visited other shelters and had more-positive experiences. We believe that the vast majority of our shelter workers are caring individuals.

*Robert Trobe*
Deputy administrator
Family and Adult Services
Human Resources Administration
Manhattan

## From the Mayor

I THOUGHT THAT GOOD REPORTERS checked their quotes. The fact is, I never said to irate tenants, "If you don't like it, move" ["The Landlord's Lament," by Ava Plakins, January 31]. No such quote was ever checked with me or my office. Nevertheless, because *New York* Magazine said I said it, it will become part of the accepted record on the subject. I have said that a person who doesn't own or lease property has no absolute right to live permanently in that property, in Manhattan or any other place in the city. We in government do have an obligation, morally and legally, to assist those who are threatened unfairly with eviction. Among the protections we have for tenants are rent control, which became law in 1943, and rent stabilization, which was initiated by me in 1968, when I was still a councilman. Both laws provide for limits to the amount rents can be increased in controlled or stabilized buildings. Just last year, at my request, the City Council introduced and passed Local Law 56 to give tenants adequate protection against unlawful eviction.

*Edward Koch*
Mayor, New York City
Manhattan



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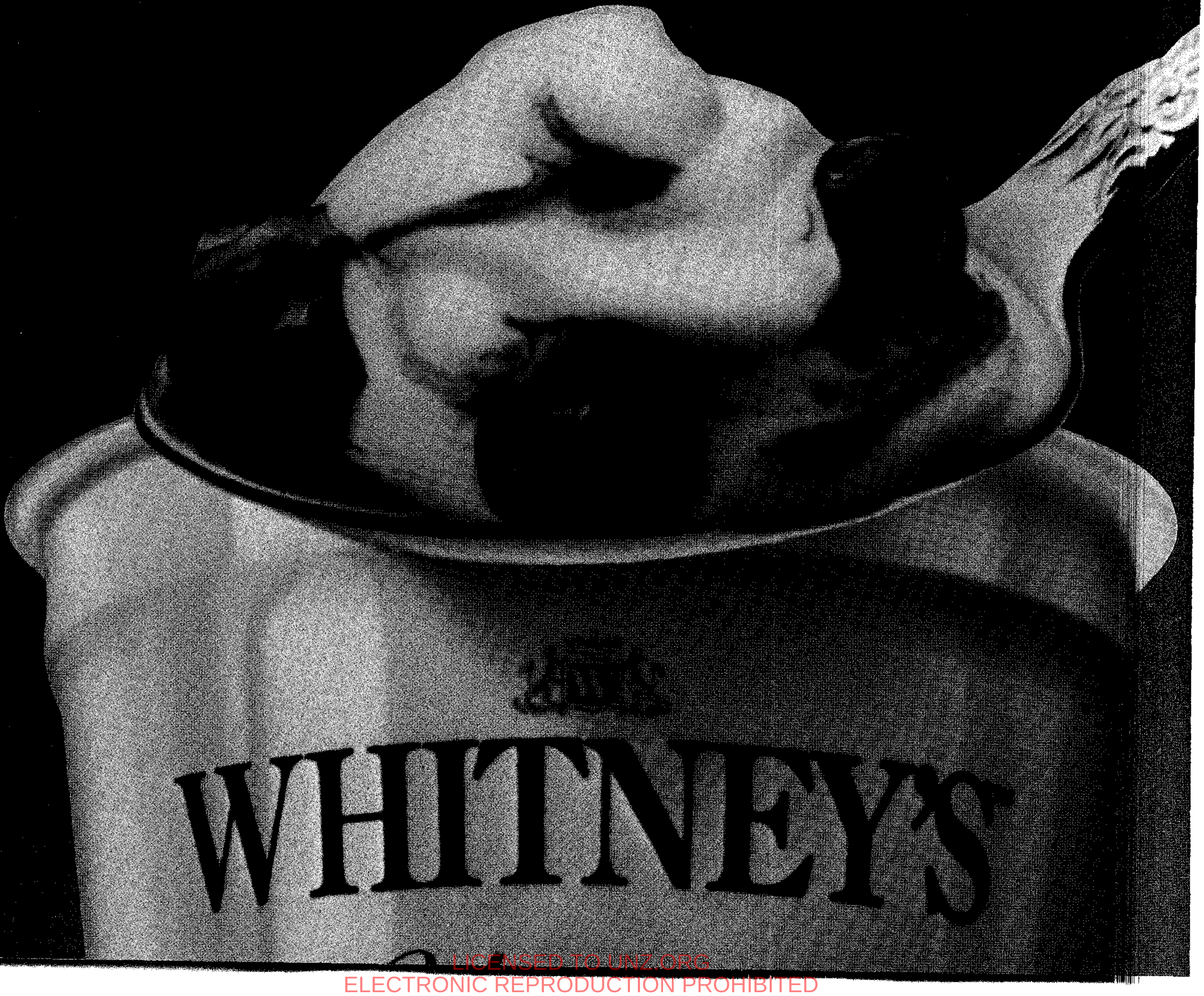
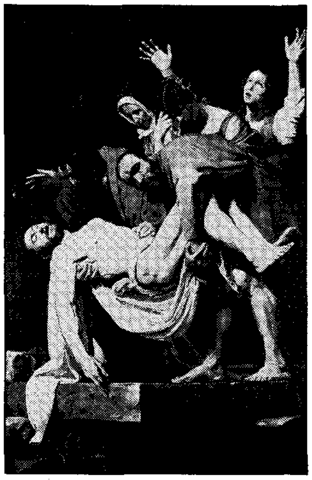


# INTELLIGENCER

## Vatican Art Heading South

DESPITE COMPLAINTS BY Italian art historians about the Vatican's decision to send off some of its more fragile treasures to the Metropolitan Museum, Chicago, and San Francisco, the pope has added a fourth city to the tour: New Orleans.

The archbishop of New Orleans and an aide say they flew to Rome a year ago and persuaded the pontiff's curator to let them borrow fifteen pieces from "The Vatican Collections," including Caravaggio's *Deposition.* Some experts have held that this 380-year-old masterpiece shouldn't be exposed to any travel.



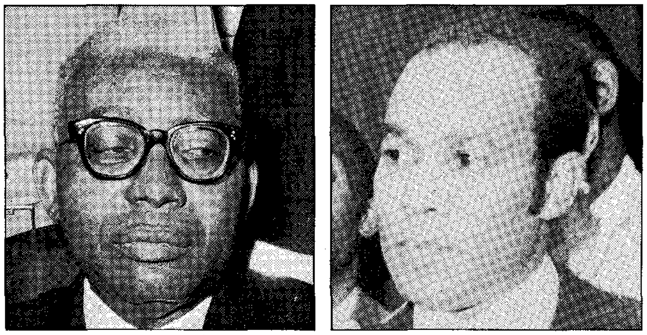
***Deposition:*** *To New Orleans.*

"This is quite a coup for the archbishop," said the aide, the Reverend Val McInnes. He said that the works, along with sixteen not in the current show, will be displayed at the 1984 New Orleans World's Fair in a $2.5-million pavilion with the theme "Jesus Christ, Our Redeemer."

"The *Deposition* has to be handled carefully, but provided the conditions are watched, it should be okay," said New York–based art historian John Richardson. He suggested that some of the complaints by Italians were motivated by "Communist-party desire to snipe at the Vatican."

## Haitian Ambassador: Ex-Terrorist?

PROMINENT HAITIAN EXILES are protesting the Reagan administration's decision to allow a man they call "the bomber" to become their nation's new ambassador to the United States.



**Papa Doc, Cinéas:** *Was the envoy involved in bomb blast?*

The exiles claim that the envoy, Fritz Cinéas, helped wage a campaign of terrorism to bring dictator François "Papa Doc" Duvalier (whose son now runs Haiti) to office in September 1957. An exile newspaper, *Haiti Observateur,* has reproduced an April 5, 1957, police "wanted" notice alleging that Cinéas was "implicated" in a bomb blast that killed two Haitian-army officers.

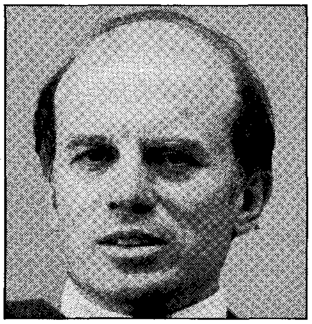
"I am astonished at Reagan," said Paul Magloire, president of Haiti until late 1956. With the liberal Council on Hemispheric Affairs joining the protest, a State Department staffer refused to comment on a matter she said involved "classified papers." A Cinéas aide noted that other countries, such as the Dominican Republic, have accepted the envoy, who, he contended, was cleared of "all guilt" by a military inquiry on April 15, 1957. "No evidence has been provided in support of the [bombing] allegation," added the aide, who suggested that an arrest warrant had been issued by then Port-au-Prince police chief Pierre M. Armand "perhaps to embarrass candidate François Duvalier."

Armand, now exiled in Miami, claimed, however, that a military commander had ordered him to issue the notice. To his knowledge, he said, "Cinéas was never judged," because the police couldn't find him.

## Viguerie to Fight Reds in Europe

WITH A LIBERAL AMERICAN fund-raising firm doing work for Britain's Social Democratic party, Richard Viguerie, the New Right's direct-mail whiz, is also taking his computer operations to London.

"Most of the pressure on governments in Europe comes from the left, and I'd like to give some resources to the anti-Communists and conservatives to counter that and increase their organizational skills," he told *New York.* The fund-raiser said that he will work from a London base for right-wing causes throughout Europe: "We're concerned about national defense, morality, crime, drugs, the quality of education, and taxes," he explained.



**Viguerie:** *Going to London.*

But who will be able to afford his services, especially in recession-plagued Britain? "Not everyone is living under bridges and eating bread and water," Viguerie suggested. "I was in Britain twice last year, and things seemed to be booming there."

## Doubleday's Going-Away Presents

AFTER FIRING SEVERAL RESPECTED editors at its financially troubled Dial Press and Dell subsidiaries last week as part of a massive staff reduction, Doubleday sent each one a copy of one of its paperbacks. Title: *The Perfect Resume.*

"To give a professional one week's notice and then follow it up like this is offensive," said one victim of the cutbacks, who pointed out that among those let go were Yevgeny Yevtushenko's editor, Douglas Stumpf, and Lewis Mumford's editor, Rick Kot. "An editor doesn't need to learn how to write a résumé. And what's most offensive is that they also sent us a list of personnel contacts at other publishing houses. Anyone who knows anything about publishing knows you never get jobs through personnel."

Doubleday personnel manager Dick Strobridge said "people at all levels" were axed. "The book is only part of a full service we've offered them," he added. "We'll give them facilities to have their résumés typed and make every effort to place them."

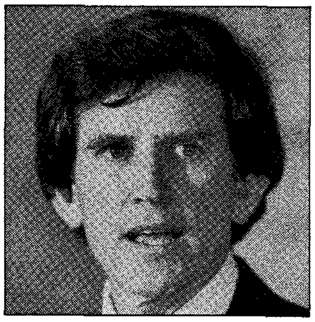
BY SHARON CHURCHER

Photographs. top left. Wide World; center left. Metropolitan Museum of Art; center right. Diana Walker/Gamma-Liaison.

## Hart's Plaza Feat

DOES GEORGE MCGOVERN'S former presidential-campaign manager, Gary Hart, need some organizational lessons now that he's mounting his own bid for the White House?

His first New York fund-raiser was set for February 24, at $250 a head, and "hopefully at some muckety muck's apartment—they wanted Robert Redford's," confided a Hart supporter.



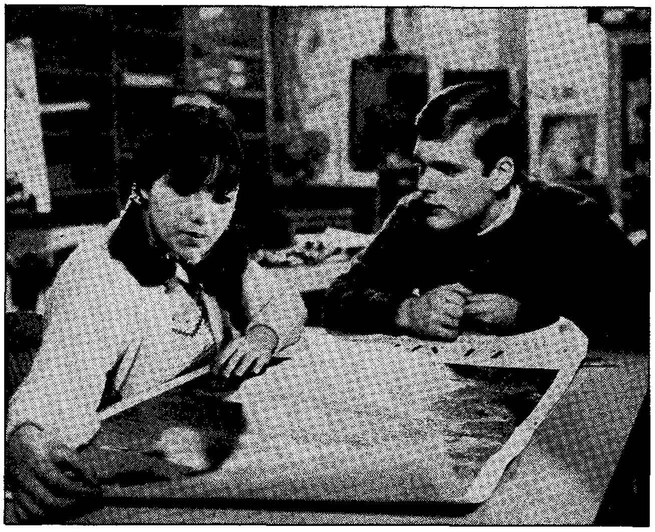
**Hart:** *Short notice.*

But Redford, a longtime friend of the Colorado senator, wasn't going to be in town on that date. Instead, with just eight days to go, Hart workers mailed out 1,000 invitations, still asking $250 a head, saying the bash would be at the Plaza hotel. "You can't play New York that way, on such short notice," remarked the Hart supporter.

Sure enough, the day before the event, the admission price was dropped ... to zero. "I don't think it was a question of good or bad management," said Hart press secretary Kathy Bushkin. "We got 135 people and told them we'd welcome it if they gave $250. The good news is, we netted $18,500." And that was after giving the guests an open bar and oysters Rockefeller.

## 'David and Lisa': The Musical

THE SUBJECT MAY NOT sound like much to sing about, but *Lisa and David,* the book about two teenage mental patients that became a popular movie, *David and Lisa,* in 1963, is now being turned into a Broadway musical.

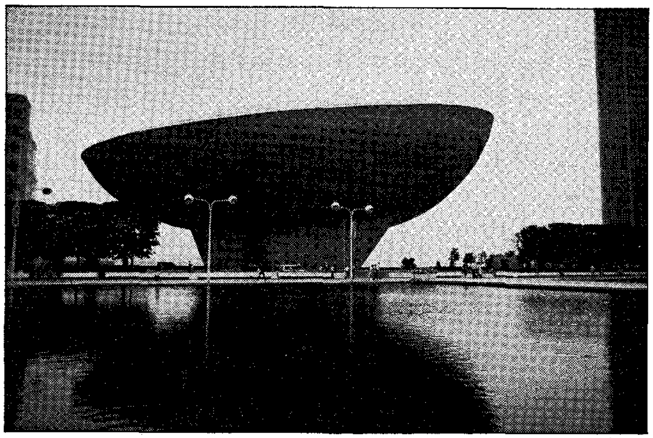


**The film:** *Janet Margolin and Keir Dullea starred.*

"It certainly is a change from *South Pacific,* but it's a wonderful, uplifting story with enormous potential. Lisa is a shy schizophrenic, and David has a phobia about being touched, and their love for each other helps them with their problems," said John Driver, the show's writer and lyricist, whose *Chekhov in Yalta* won the Los Angeles Drama Critics' best-play award in 1981. "There will be a subplot involving their therapists."

At least three producers are said to be interested in the idea, whose budget is estimated at $2 million. Still, one Broadway observer said, "The phrase I remember David kept saying is 'Touch can kill,' and I just wonder how you can make *that* into a song."

## Albany 'Egg': Too Rich?



**Theater:** *The state gave it $2.5 million last year.*

ONE OF NELSON ROCKEFELLER'S legacies, a $38-million Albany auditorium built by his administration and used as a theater, is under attack from critics who claim it's "unbelievably" overfunded.

The Egg, as the complex is called, received $2.5 million from the state last year, and earned another $500,000 from fund-raising and other sources.

Its primary purpose, according to its brochure, is education, with a staff of 69, including "teacher-artists" who mount shows for youngsters. "I can't see that it's educational. Most of these teacher-artists are former theater students who have never made their mark in the professional theater yet are earning more than most actors," fumed Albert Weiner, a theater professor at the State University, which provided the Egg with $1.3 million in 1982.

The Egg also puts on shows for the Albany public. "So does a local repertory company, which has a $390,000 budget, $45,000 of which is from the state," said another SUNY critic. "The Egg's budget is unbelievable."

However, SUNY executive vice-chancellor Donald O'Dowd defended the project as a "sensible use of resources," adding that its budget, along with the rest of SUNY's programs, is expected to be cut by about 10 percent this year. "The question is whether the Egg should have been built," he added. "It's a sculpture."

## Latin Film: No Propaganda Label

UNDETERRED BY THE JUSTICE Department's controversial ruling that a Canadian movie nominated for an Oscar is "foreign propaganda," Nicaraguans are hoping that their country's Academy Award contender can counteract President Reagan's "bad propaganda" about the Sandinista regime.

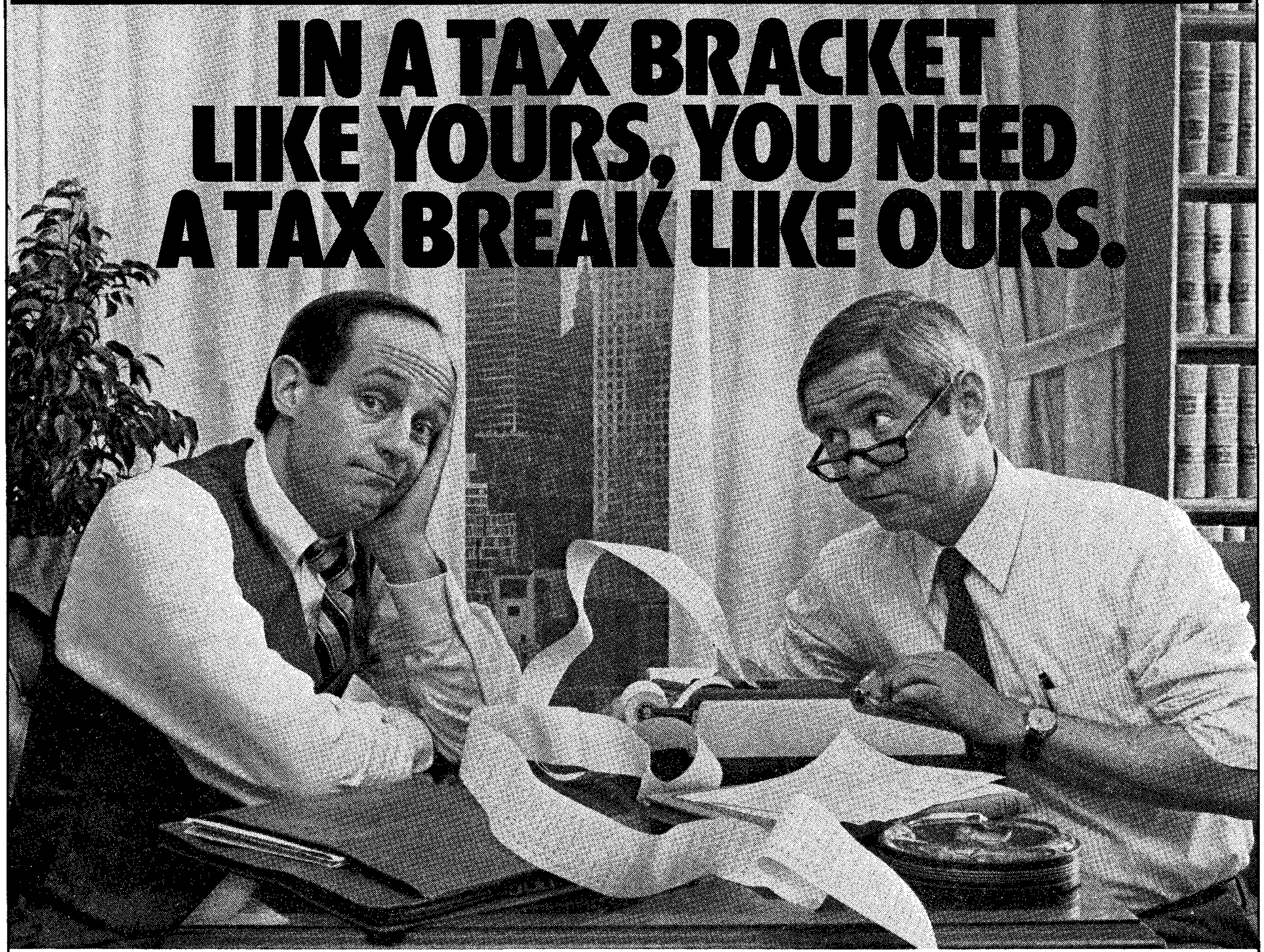
*Alsino and the Condor,* which has been nominated for best foreign film, tells of a boy who yearns to fly. "It isn't a political platform, but it can be taken as symbolizing Nicaragua wanting to fly free; the country used to be run by the United States," said Blase Bonpane, who is promoting the work on behalf of the Nicaraguan Film Institute. A Nicaraguan diplomat said the picture "is not propaganda," but its nomination "is an opportunity to show the world what we have achieved in just three years."

Will the Justice Department force on it the same disclaimer that must be carried by the National Film Board of Canada's anti-nuclear documentary? No, because the Nicaraguan film was privately financed, said a Justice spokesman.

"This is ridiculous," countered Canadian-film-board official William Litwack, who called the Justice Department's action "arbitrary."

Photographs: top right, Robert Karp; left, Brian Payne/Black Star; bottom left, Memory Shop.

## *A Fact from Manufacturers Hanover:*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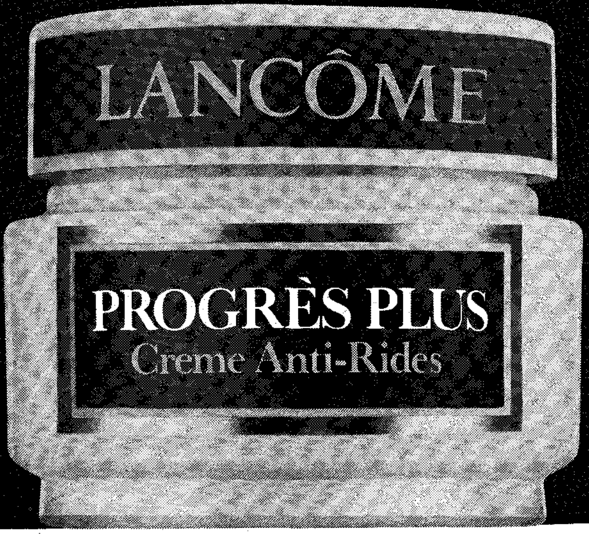

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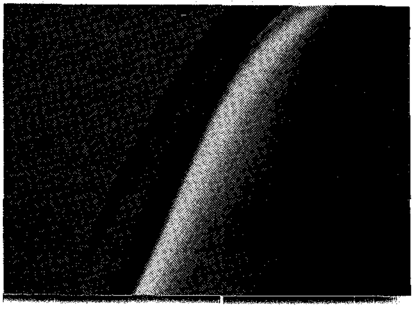

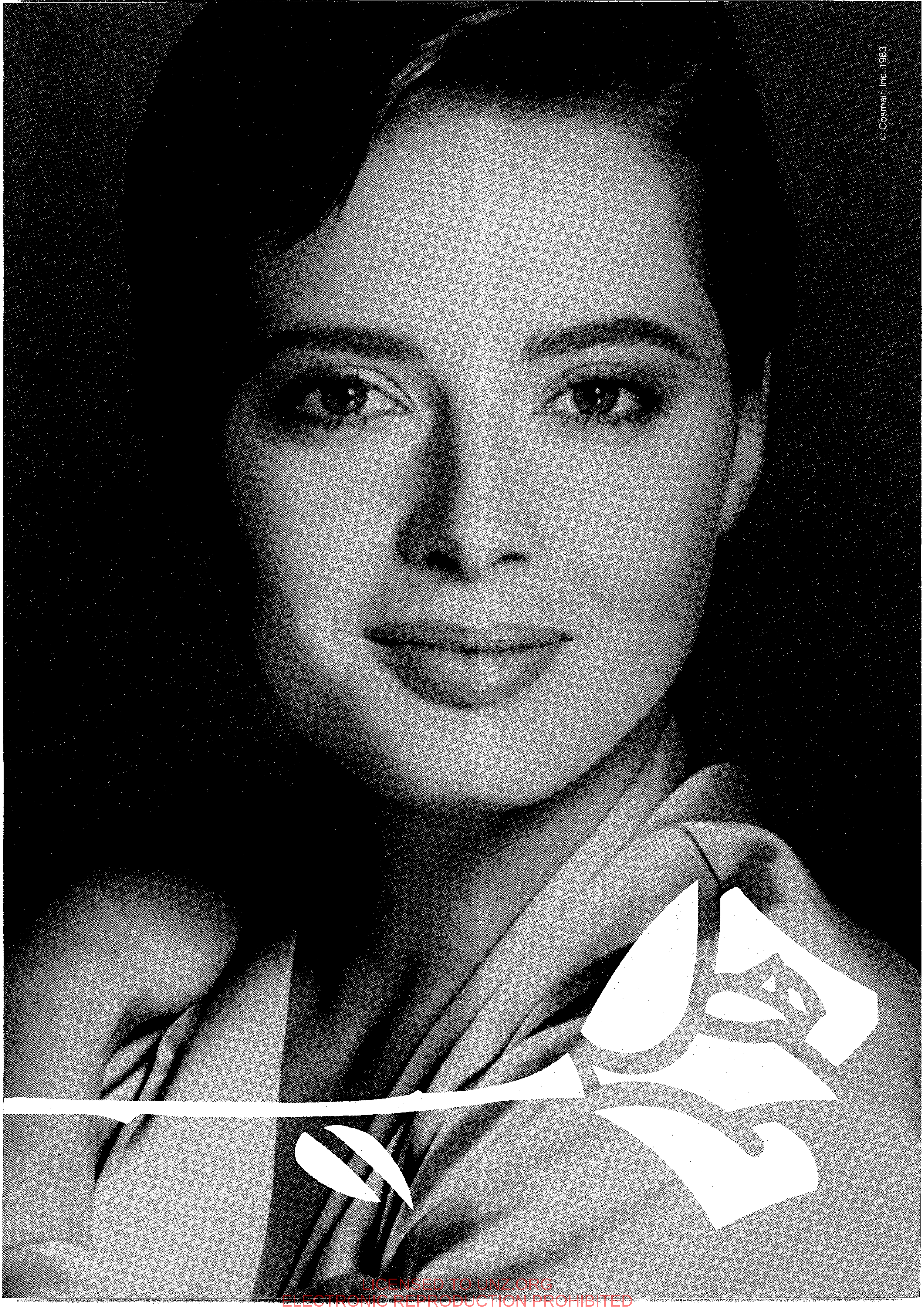

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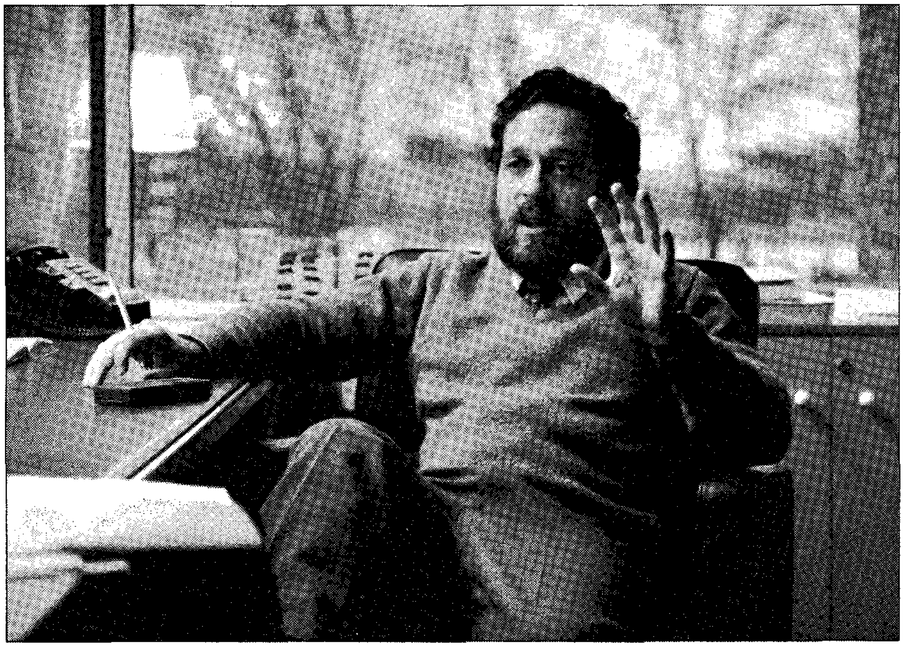
The National Interest/Michael Kramer

# THE REICH STUFF



**The Prince of High Tech:** *Bob Reich in his Harvard office.*

## What Ails American Business

LATE LAST YEAR, AT ABOUT THE TIME HE confessed that he "didn't know" there was a soup kitchen for Washington's homeless across the street from the White House, Ronald Reagan offered yet another solution to the nation's economic troubles. Each business, said the president, should hire "just one person." Why, it's simplicity itself, said the Gipper: "There are more businesses in the United States than unemployed." Alas, the Chief was wrong. He was off by about 12 million.

Well, the Irish being lucky, Reagan may get a break anyway. The economy may recover after all, but it is a sure bet that the president will misidentify the reasons for prosperity. Rather than concede the inevitable—a cyclical upturn due more to the Federal Reserve's interest-rate policies than to the White House's supply-side economic theories—Reagan will surely declare victory for his program. And 10 million Americans will still be out of work.

To deal with this wrinkle—and to move beyond the recessions that have plagued the nation with increasing frequency during the past decade—many Democrats, including all the leading presidential contenders, are turning for inspiration and ideas to Robert Reich, a 36-year-old Harvard professor dubbed the Prince of High Tech.

"There must be a lot of vibrancy in written communication," says Reich, who hasn't spoken "much" with the candidates. "I guess they're reading." If they are, they're reading this month's *Atlantic,* which carries the first of two long excerpts from Reich's forthcoming book, *The Next American Frontier.*

Bob Reich is a brilliant and engaging man, a lawyer and former Rhodes scholar who's so short (under five feet) that one eagerly welcomes the line he uses to put listeners at ease: "When I first started studying economics, I was six feet two." After school, a federal-court clerkship, and a stint in the solicitor general's office, Reich spent five years as head of policy planning for the Federal Trade Commission before going to Harvard, two years ago. "I was always interested in institutional economics," says Reich, "in how we organize ourselves for work."

How America organizes itself for work is all wrong, according to Reich, and this misorganization is directly responsible for the nation's economic decline—which will continue, he says, even if the current recession ends. "We were in fine shape for a long time," says Reich. "We were the envy of the world and had unparalleled wealth. We spearheaded the move to mass production, but we haven't progressed beyond that—while others have. Now mass production is easy. The Third World has the machines necessary. They not only make most of the things as well as us, but far cheaper. What this means is that the whole world has become one marketplace, with everyone competing. Today, 70 percent of America's products are in competition with goods made just as well at other spots around the globe. America is in a war—and it's losing."

Reich says that all the fashionable explanations of how we got where we are don't hold up. "Government regulation isn't the reason," says Reich. "Overall, government rules regarding things like pollution and safety haven't accounted for even a tenth of the slowdown in productivity." Deficits don't explain the problem, either, says Reich. "Throughout much of the seventies, West Germany, Japan, and France maintained a much larger public debt than did the U.S." And while the administration has designed an entire tax program around the notion that American business has lacked the capital it needs to compete, Reich says Reagan's theory is nonsense. "The capital is there now, and it always has been," says Reich. "But it's being used by the companies to diversify, instead of to improve on their primary business."

"The central problem," says Reich, "is that the nation is not moving quickly enough out of high-volume, standardized production. Rather than face up to the challenge to move into specialized production, which can be enormously profitable but which requires the retraining of thousands of workers, American industry, usually in combination with labor, has pressed for more and more protection from foreign competition." Today, says Reich, 34 percent of all American business benefits in some way from protectionism.

Rather than move away from the assembly line, as Japan and the Western European nations are doing, American business, in addition to seeking protection, is engaging in a range of financial maneuvers Reich labels "paper entrepreneurialism."

"Since most businesses haven't moved away from mass production, they've had to find other ways to show profits," says Reich. "They've been very successful. By buying other companies, shifting assets around, and getting government to treat their manipulations kindly for tax purposes, these companies have shown continued 'growth.' Government has gone even further. It's provided a myriad of subsidies to help these transactions, almost none of which lead to any truly *productive* activity. All that's

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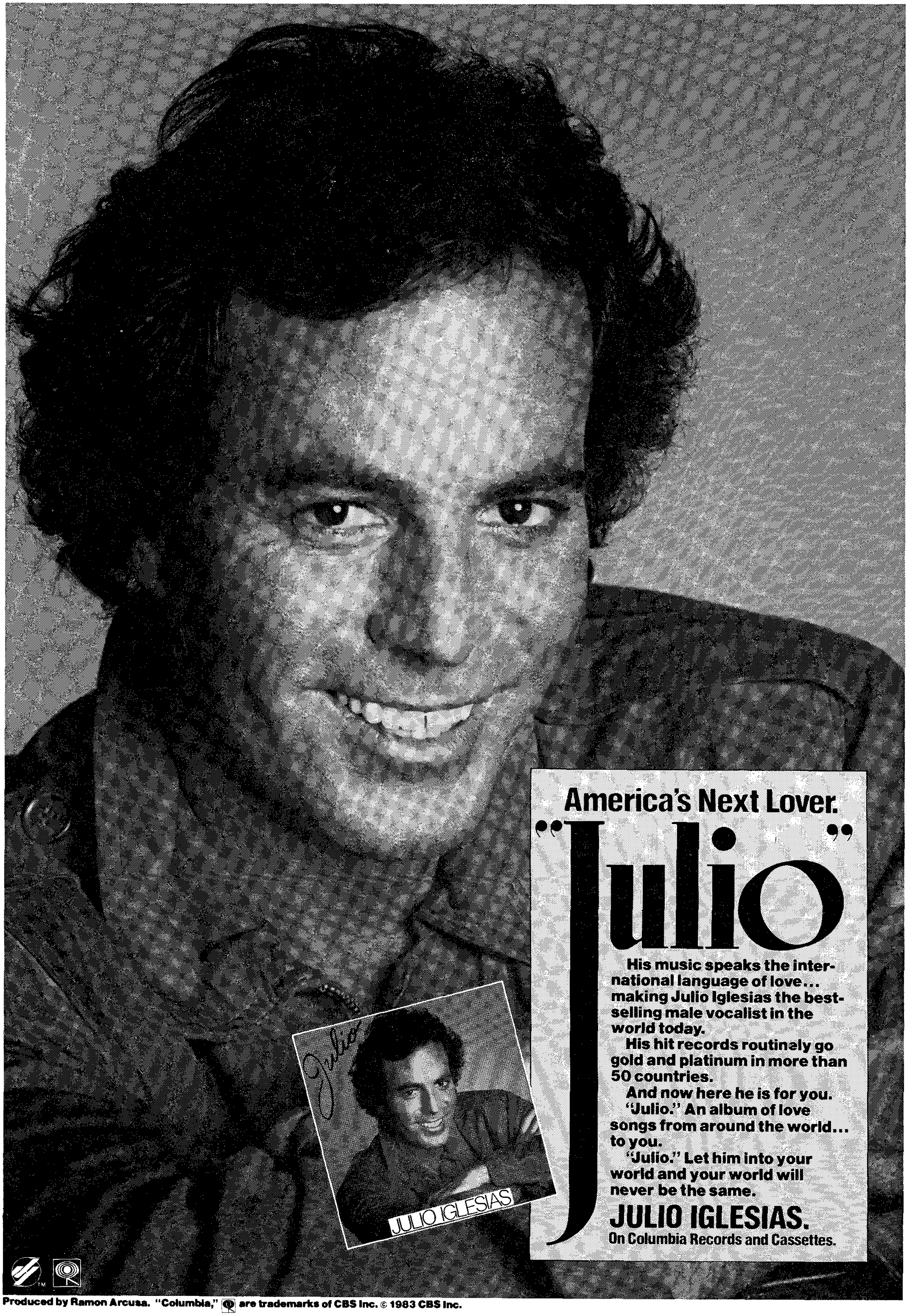
really happening is that pieces of the same pie are being shifted around. The pie itself is not expanding. Part of this 'growth' has been achieved through new levels of administration—more bosses than before. For example, by 1979, half of all the employees of Intel, a microprocessor manufacturer, were engaged in administration. When an engineer wanted a mechanical pencil, processing the order required twelve pieces of paper and 95 administrative steps.

"The capital markets, which *do* have the money needed for the switch to skilled, highly valued production, are only interested in quick gains, in moves that can show a profit in the next quarter. This is what the companies' managers want, too, so they won't incur the wrath of their stockholders. The result is that there is little money available for the long-term changes (over four or five years) that need to be made in the production process. The money goes instead for the paper transactions that show 'growth' on the balance sheet almost overnight. To invest in new products or processes ties up resources for too long for the tastes of the industries. For example, in 1979, RCA complained that it didn't have the $200 million it needed to develop a videocassette recorder, thereby ceding the market to the Japanese. But in that same year, RCA went ahead and spent $1.2 billion for a lackluster finance company so it could show some profits immediately. Paper entrepreneurialism has replaced product entrepreneurialism as the most dynamic and innovative occupation in the American economy."

What to do? First off, says Reich, the government must stop making it easy for businesses to avoid the restructuring they must undertake—and soon. "We can't permit paper entrepreneurialism to flourish as it has," says Reich. "The tax code has to be tightened. Nor can government go down the protectionist road. But if it does, it must finally get a quid pro quo—some binding promise to use the time gained by protectionist legislation, or the money realized from subsidies, to retool for the future.

"To provide a skilled work force, some system of retraining vouchers, like they have in West Germany, is necessary. And we shouldn't worry that we'll lose jobs if we move up to skilled production. That was the fear in the fifties, when everyone was screaming about automation. And it didn't mean the end of the world at that time either. I'm not against subsidies for these purposes if, again, we get something of value in return. That's the key."

Reich has a slew of other proposals, and it is impossible to do justice to his thesis here. So read it in *The Atlantic*. Either Reich's ideas represent the future or America has none. ▬



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## On Madison Avenue/Bernice Kanner

# PAN AM FIGHTS BACK

### Friendlier Skies Ahead?

PAN AM FERRIED SUPPLIES OVER THE blockade into war-torn Berlin in 1948 and evacuated refugees from Léopoldville during the 1960 Congo uprising. It was with the White House press corps in Dallas in 1963 and in China in 1972. In 1975, on twelve hours' notice, its 747s airlifted employees and orphans from Saigon, the last commercial flights to leave before the airport closed. Pan Am was also in the midst of the crisis in Iran.

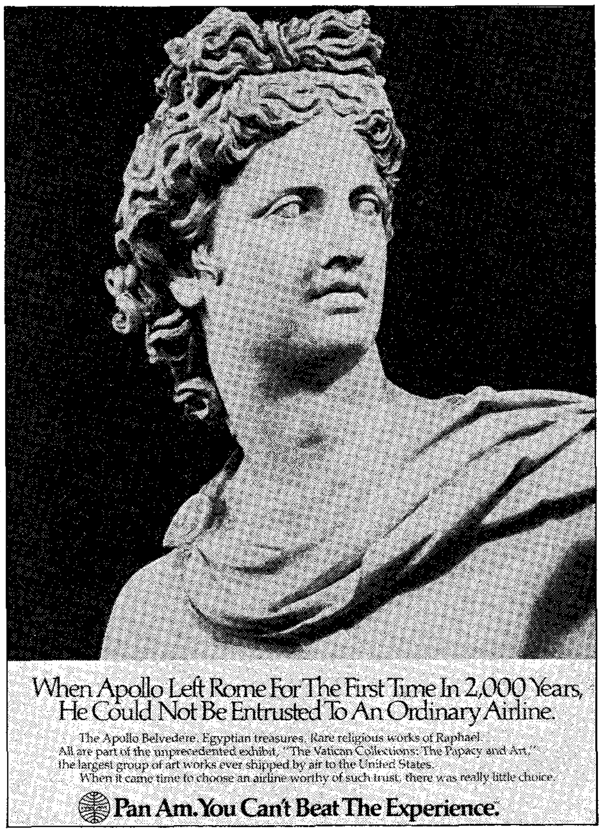
More heads of state have flown Pan Am than any other airline: It's the only carrier with a chief of protocol. It has transported zoo animals (once temporarily losing a tiger in the cargo terminal at J.F.K.), all 237 pieces in the Vatican exhibit at the Metropolitan Museum, and is now flying food from Germany to Detroit's unemployed autoworkers in a "reverse airlift." In 1975, the late shah of Iran at the last minute decided *not* to invest $300 million in the foundering airline, thus saving Pan American World Airways from Iranian ownership.

Pan Am has had a lot of close calls since it began operations, in 1927, with two planes, 24 employees, and a contract to ferry mail between Florida and Cuba. But its latest troubles may be its most severe ever. The airline has suffered financial losses so hefty that they may, some observers fear, ground America's first international airline permanently.

Pan Am management intends to prove the doomsayers wrong and has taken cost-cutting, money-raising steps resembling those that preceded Chrysler's comeback. These should keep it aloft until the peak travel and profit season, summer. "Pan Am is a very resilient animal," says vice-president Jeffrey Kriendler. "We don't know how long the storm is going to last; we just know that we're going to outlast it."

In 1982, the airline lost $485 million net—after taxes, interest, and foreign-exchange adjustments—on operating losses of $314.5 million. In 1981, it had operating losses of $325.6 million; in 1980, $119.2 million. It reported record profits in 1977 and '78, but that was after seven straight years of deficits. And in December 1981, the last banks to extend credit stopped.

How did the airline get into this mess? Bad timing, bad cost controls, bad marketing, and bad press. The bad press, coupled with reports of passengers stranded by the collapse of Braniff and Laker Airways, plunged Pan Am into a "real trough" last fall, Kriendler says. "The confidence factor—or lack of it—was at work. People stopped believing in us, that we'd be around long enough to fly. Our financial difficulties got a lot of ink." In October, Pan Am's worldwide load factor (the percentage of its seats filled) fell 8.3 percentage points from a year earlier, to 54.9. In November, it was down 6.4, to 52.5. In December, the load factor was off 5.8, to 55.1, and in January, off .6, to 59.5.



When Apollo Left Rome For The First Time In 2,000 Years, He Could Not Be Entrusted To An Ordinary Airline.

The Apollo Belvedere. Egyptian treasures. Rare religious works of Raphael. All are part of the unprecedented exhibit, "The Vatican Collections: The Papacy and Art," the largest group of art works ever shipped by air to the United States. When it came time to choose an airline worthy of such trust, there was really little choice.

Pan Am. You Can't Beat The Experience.

**Playing on experience:** *But history doesn't sell tickets.*

A few years ago, Pan Am ushered some passengers off its planes, in effect, when it stopped giving commission overrides—bonuses to travel agents whose bookings reach certain levels—and other incentive perks such as free travel for convention managers. Group business plunged 40 percent. Last autumn, the airline reinstated the bonuses and perks. Group business picked right up again.

Over the years, Pan Am grew indolent as it grew fat, and continued to play on its pioneer status. It, more than any other airline, opened the world to international travel. Some Pan Am station managers were once even more important than the U.S. ambassador. But passengers don't book tickets because of history, admits Martin Shugrue, senior vice-president of marketing; they book "because of the schedule, a service impression, reliability, safety, and dependability. Way down the line are the planes' colors, advertising, flight attendants, and people's warm feelings. Flying is not a world of very high brand loyalty."

Historically, Pan Am has stuck to classy advertising that bolstered the airline's image but not its sales. Remember "the world's most experienced airline," in the 1950s? "Pan Am makes the going great," in the '60s? The campaign to urge Americans to search for their roots? In one commercial a young couple walked down a cobbled street in Italy and into Grandmother's arms. The late seventies brought "We fly the world the way the world wants to fly," and in 1980, after Pan Am's merger with National Airlines, there was "Say hello to Pan Am." Each campaign came from a different ad agency.

But a bigger problem than Pan Am's lackadaisical, even misdirected marketing lay in its costs: They simply got out of hand. Fuel went from 14 cents a gallon in 1973 to 33 cents a gallon a year later, and Pan Am's fuel bill climbed $173 million. Six years later, the airline was paying 99.8 cents a gallon.

While other airlines were pinched by the recession and upstart price-cutters, Pan Am was brutalized. During the boom years of the sixties, Pan Am ordered 25 new 747s. They arrived in 1970, when there was no one to put on them. In 1978, Pan Am decided to buy National Airlines for $400 million. Then the recession set in, fuel costs soared, and the dollar strengthened against weakening foreign currencies. Pan Am was doing most of its business in foreign money. The airline has since had to shore up its marketing effort, trim costs, and raise sufficient cash to make it through the winter and into summer,

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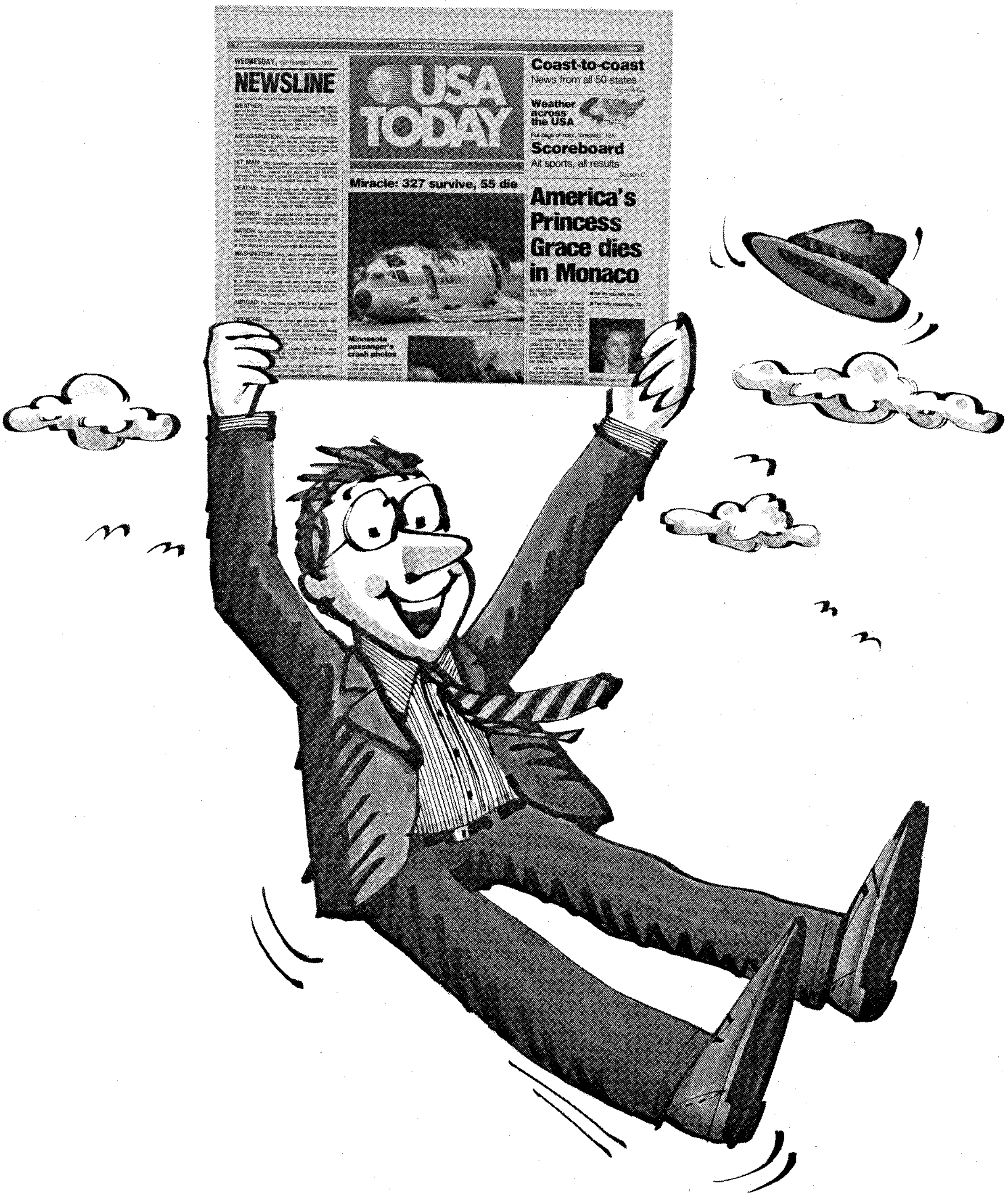
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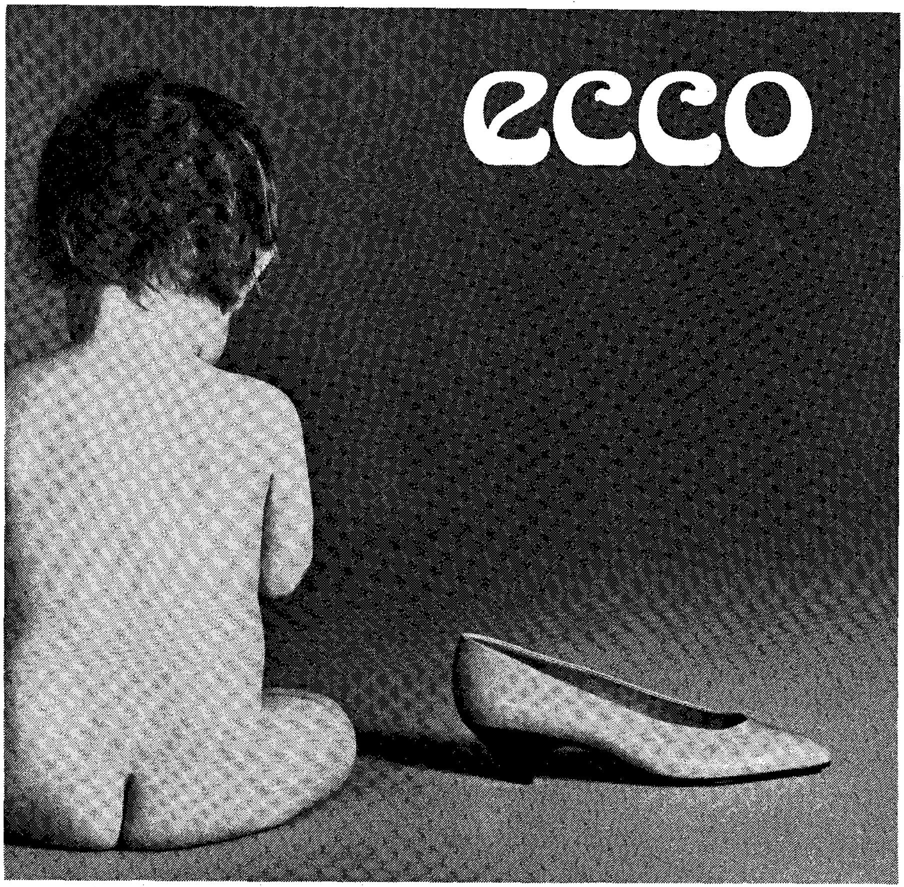

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when profits are most likely. (Summer is peak east-west flying season; winter is peak for north-south travel.)

Fortunately, Pan Am has proved to be a whiz at cutting costs and raising capital. It offered $135 million in trust notes last month, the offer was oversubscribed, and the company got $150 million. It is negotiating to sell its Worldport passenger terminal at Kennedy and then lease it back, making another $50 million. It has deferred lease and debt obligations over eight years, to save $135-million. It has negotiated pacts with most of its 30 labor unions calling for wage cuts and productivity increases, and has winnowed its worldwide work force from 31,000 to 27,000, to save $110-million. It has suspended unprofitable routes, including, in October 1982, the daily round-the-worlder, an airborne match for the Orient Express. And in January, chairman C. Edward Acker forswore his $350,000 salary until Pan Am becomes profitable again. "I expect I'll be collecting it again soon," he says.

Declining fuel costs are now playing into Pan Am's hands. The price of oil stood at $34 a barrel last month, and most experts expect it to plummet until it settles below $30 a barrel. Pan Am figures that every 1-cent-per-gallon decrease means $10 million a year for the company.

Marketing, too, is being enlisted to help save Pan Am. The airline's advertising budget went from $54 million in 1981 to $75 million last year. It is now being cut by $3.5 million, but the company is trying to make the remaining $71.5 million work harder. Pan Am has dropped out of network TV to concentrate on advertising locally where its routes and potential customers are. Pan Am will do more than chant "You can't beat the experience." "We will talk price," promises Shugrue. "And we'll do something about simplifying fare schedules. We have literally hundreds of fares worldwide. Research shows that consumers and travel agents are mired in all this complexity. Oh, I long for the day when we can whittle the fare classes down to five: first, Clipper [business], economy, discounted advance purchase, and standby."

The airline began selling price in November when it introduced the transcontinental "$99er." "That advertising is ringing the phone," says Shugrue. "We won't forget about filling the back of the bus. There's more out there than business travelers." But he adds that Pan Am will "adjust its fares to whatever the traffic will bear, just like every other commodity business."

Advertising and ticket pricing are important elements of marketing, but they aren't the only ones. The product must be easily available, and Pan Am is working hard at that too. The airline has been

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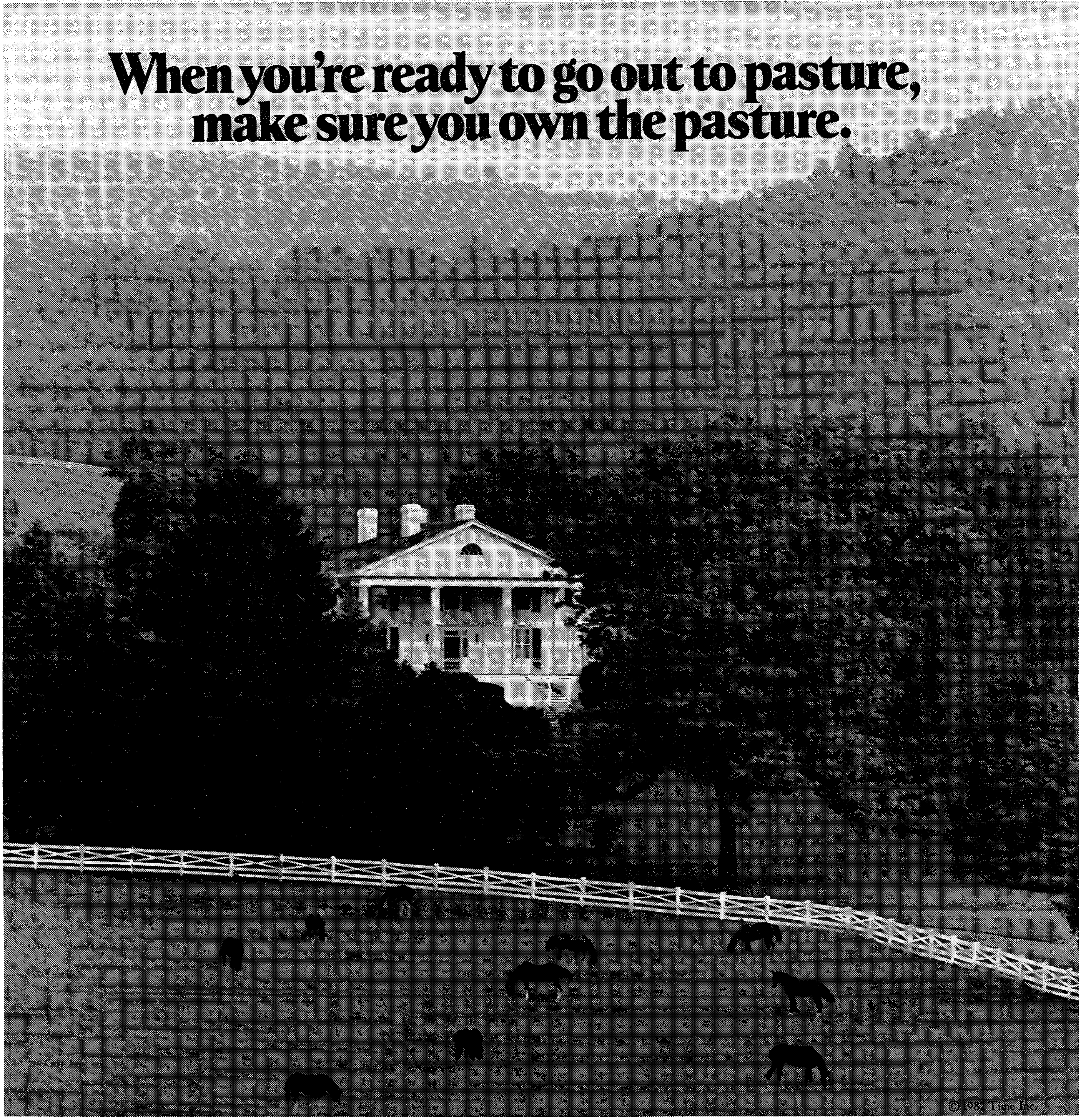

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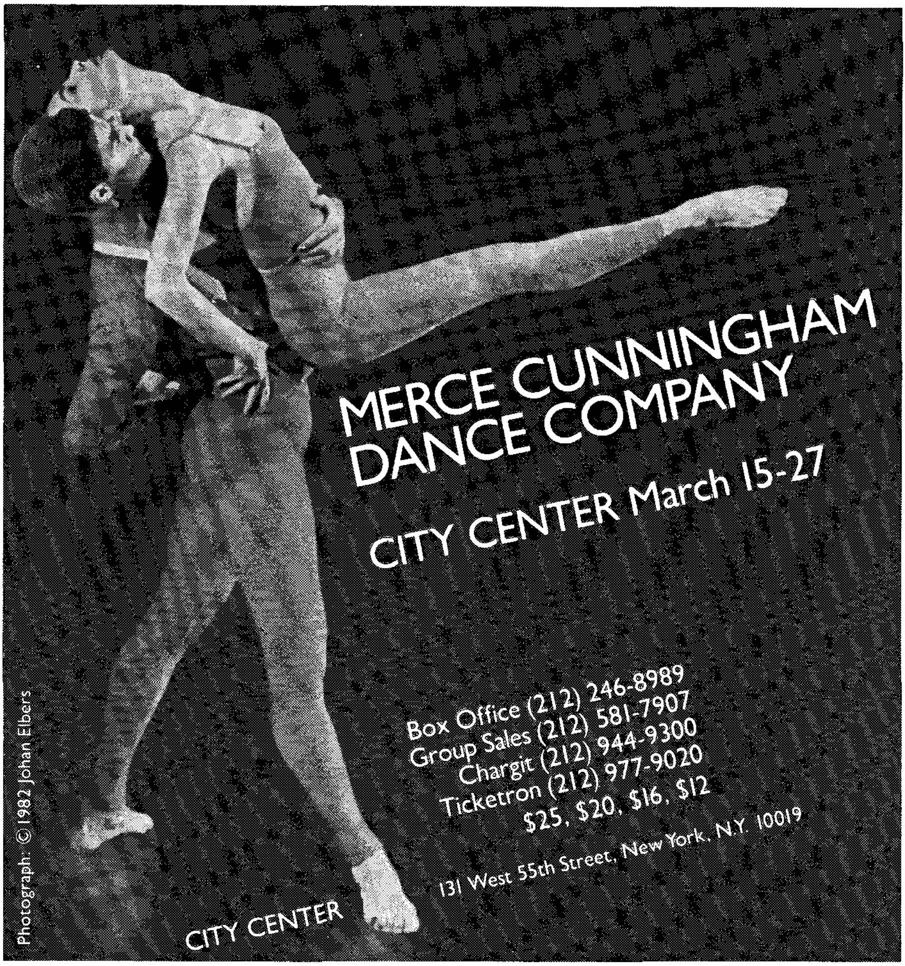

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developing domestic "feeder" routes to pack its planes headed abroad. "There's terrific loyalty and profitability in the guy who checks his bag in Kansas City and collects it in Cairo," says Shugrue. There are now 26 feeder routes to gateway cities. And Pan Am will be ready to take up the slack if strikes ground any of its competitors this spring.

"No one around here will describe 1982 as anything but a disaster," admits Shugrue. "But we've been through disasters before and survived. We've been through wars [in World War II, Pan Am flew over 90 million miles for the government, losing 200 employees and a dozen planes], revolutions, hurricanes, typhoons, volcanic eruptions, civil unrest, the OPEC crisis, and the Guatemalan earthquake. We know what adversity is about, and we have the inner resources to survive. The way to do that is to sell and sell hard, and we're finally back in the business of selling."

Can Shugrue's—and Pan Am's—enthusiasm save the day? Analysts aren't sure. "The infusion of money, the Worldport deal, union contracts, and loan deferrals show that Pan Am has strengthened its working capital to carry it into April," says Robert Joedicke, of Lehman Brothers Kuhn Loeb. "Pan Am has gained time to take it into its moneymaking months. And I believe recent trends have markedly improved the outlook for the company [the load factor, for example, was way up in February]. But just how much money Pan Am will make depends also on various factors outside management's control—what's happening with international travel and the worldwide recession, for instance."

Pan Am's financial history gives pause to Paine Webber Mitchell Hutchins analyst John Pincavage. "In the fourth quarter of 1982, Pan Am lost roughly $1.5-million a day. So how much cash would it need between now and June 1? A million and a half dollars times 100 days is $150 million. The company has gone far toward raising that and may be home free, but that assumes that everything falls into place. Don't ask me what's going to happen come fall; let's just let Pan Am make it to the summer."

If Pan Am doesn't somehow pull out of its tailspin, a lot of would-be extraterrestrials will be disappointed. Back in 1968, the airline, which flies virtually everywhere in the world, began taking reservations for its first flight to the moon. Some 95,000 people signed on. One who enrolled early (No. 2,397) is New York real-estate broker Sheryl Brandt. "I did it as a lark," she recalls.

Does she think Pan Am will make the flight? "Not tomorrow, but someday they're going to make it. If Pan Am asked for a deposit to secure my place, I'd certainly consider giving it." ■

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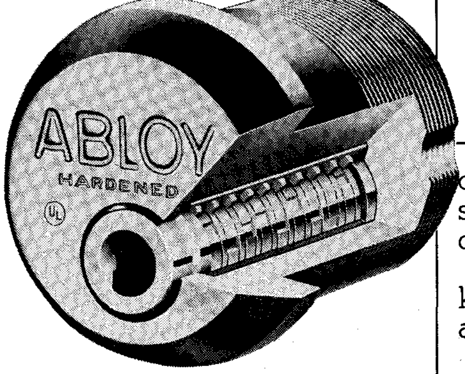

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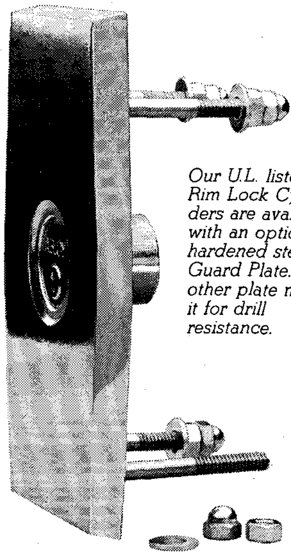

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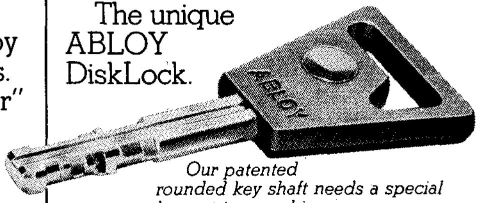

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# The Bottom Line/Jack Egan

# THE PARTY'S NOT OVER

### Good-Looking Stocks

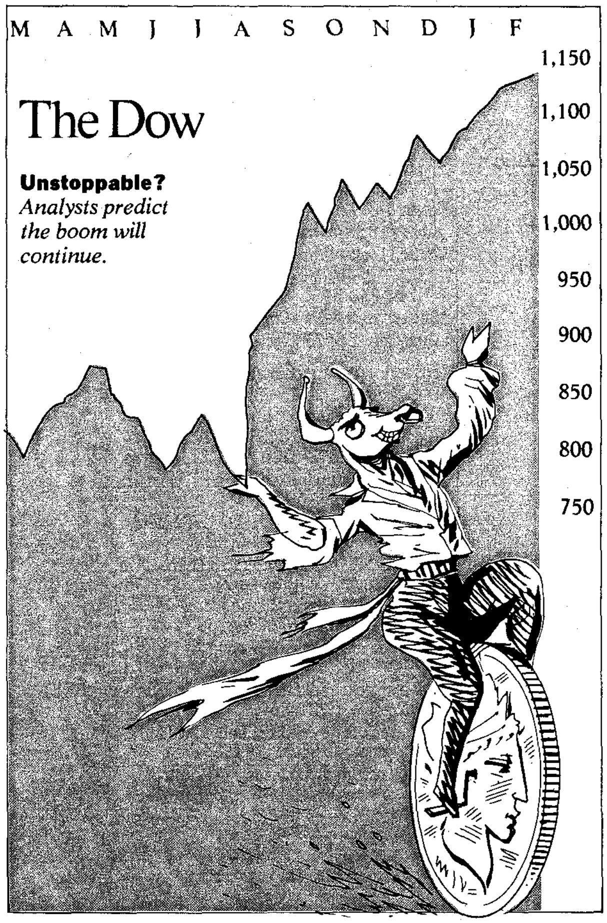
THERE'S A NEW ENDANGERED SPECIES: the Wall Street bear. Nearly all of the doubters have been routed (save the stubborn Joseph Granville, who continues to tell his clients to sell everything). And the market continues to hit new all-time highs without a significant correction, despite an advance on the Dow Jones industrial average of more than 50 percent since last August.

The economic news couldn't be better. Oil prices are plunging. The economy is rebounding. Real growth in the first quarter will probably top 5 percent and inflation drop to 3 percent or even lower. While much of this news has already been incorporated into the market's strong gains to date, analysts are overwhelmingly optimistic that stocks will keep moving higher through 1984.

For investors, however, the days of easy gains are probably over. Careful stock selection is now the key to market success, according to some leading stock-market experts.

"We're at the point where there's almost nothing to make you bearish," says Merrill Lynch's chief market analyst, Robert Farrell. "But I'm still cautious about the intermediate outlook, because of the extremes the market has reached." Farrell favors a conservative approach, with emphasis on proven performers like International Business Machines (recent price, $102) and General Electric ($108); drug stocks, including Squibb ($50), American Home Products ($47), and Sterling Drug ($26); and companies that will benefit from the recovery under way in the housing and auto industries, such as United States Gypsum ($47), Armstrong World Industries ($26), Snap-On Tools ($30), and Genuine Parts ($43). He also recommends Emerson Electric ($63).

These companies have excellent earnings-growth prospects, should benefit from a further decline in interest rates, and probably won't drop much in price in a correction, according to Farrell. He suggests that investors avoid some of the smaller growth stocks, particularly in the technology area, whose prices have shot up and are currently trading at lofty price-earnings multiples. These stocks are vulnerable to major declines in any shakeout. "Bull-market corrections tend to be sharp and scary," Farrell cautions.



The Dow

**Unstoppable?**
*Analysts predict the boom will continue.*

"There's no question in my mind that the technology stocks are ahead of themselves and subject to disappointments," says John Westergaard, president of Equity Research Associates, which specializes in junior growth stocks. "I'd be very careful about chasing any of the new issues," he adds.

"The two elements to playing the market at this point are strategy and selection," says Westergaard. "Strategy should be contrarian [or against the grain of what is most popular], and selection has to focus on careful research. I'm trying to be value-oriented at this stage."

One of the "great values," according to Westergaard, is American Motor Inns ($30). He also likes Vermont Research ($13), a manufacturer of computer-related products. In the out-of-favor energy sector, he is looking for some oversold stocks and picks Production Operators ($6), a gas-compression business. Gulf & Western ($25) is "still a good buy," he says, despite the recent 40 percent price increase in the wake of the death of its chairman, Charles Bluhdorn. Westergaard says Gulf & Western is "the biggest necrophilic play since Walt Disney died." (Disney stock also soared after the death of its founder.)

"I also wouldn't overlook smokestack America," he adds. Among basic industries, he favors automobile manufacturers, and his very favorite play is Ford ($41). "Ford has a lot of earnings leverage, and has made some real progress in its product line over the last year," Westergaard says.

The analyst predicts the stock market will be higher at year's end than it is now, and over the next few years "could reach 2,500 to 3,000 on the Dow." But while stocks may still be in the early stages of an extended advance, he warns investors to be ready for some sharp temporary setbacks.

"When you're having trouble finding stocks to buy, you should be on guard," says Balis and Zorn partner Charles Balis. While the general trend is still up, with lots of money still available to be invested, he predicts "the trading will become more and more emotional."

Balis and partner Richard Zorn are therefore sticking with "quality stocks that have a high degree of predictability in their earnings." The firm recommends stocks that are expected to register superior earnings gains in an expanding economy. These include Anthem Electronics ($19), which distributes semiconductors; Kulicke & Soffa ($33), a manufacturer of measurement and testing devices; Applied Materials ($31); Toys R Us ($48); and Butler International ($18), which provides fuel and services to the airlines.

### Solid Gold?

THE RECENT ONE-WEEK DROP IN GOLD prices by about $100 an ounce unnerved more than a few speculators. But those analysts who were bullish on gold before the surprisingly sharp decline took place continue to be positive about the outlook for bullion over the next twelve to eighteen months.

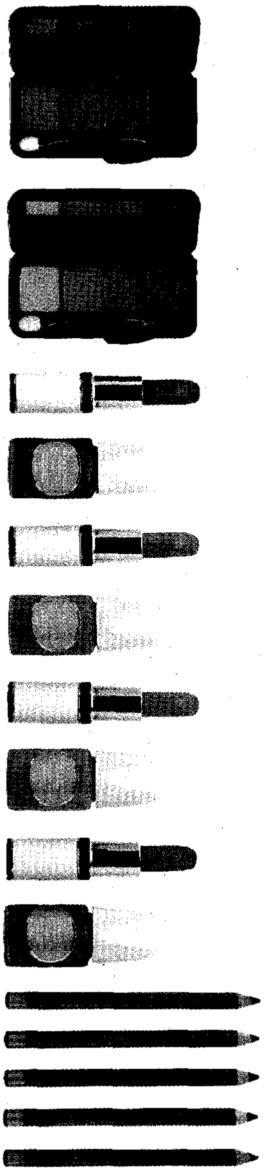
At $400 an ounce, gold is "a bargain," according to Mary Anne Aden, who

Illustration by Elliott Banfield.

Christian Dior

MAQUILLAGE

Maquillage: Tyen for Christian Dior



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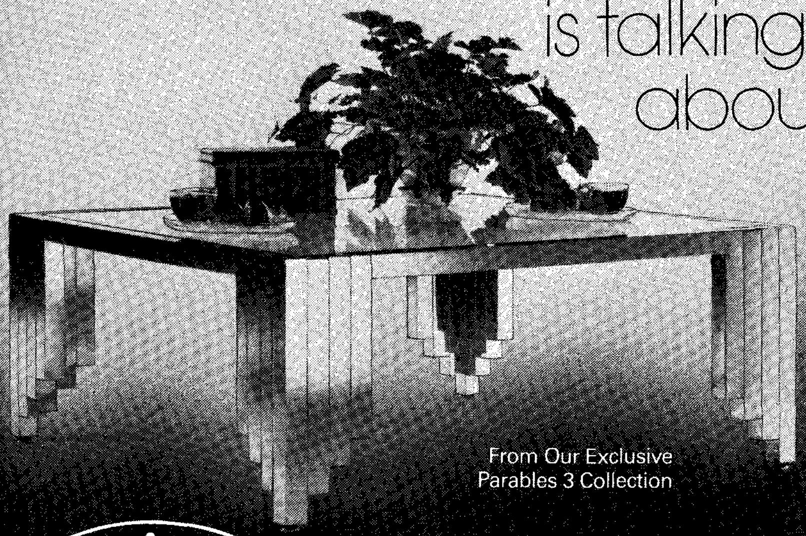

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with her sister, Pamela, puts out the monthly *Aden Analysis* ("The Bottom Line," December 6, 1982). The Aden sisters have done an excellent job in forecasting gold-price trends over the last few years and recently predicted that in 1984 gold would top its old high of $850 an ounce and rise to several thousand dollars an ounce by 1986.

Over the telephone from San José, Costa Rica, where the sisters are based, Mary Anne Aden conceded there had been "a severe correction," but said the pair's longer-term forecast remains intact. According to their scenario, the Federal Reserve Board and other monetary authorities are running the money-printing presses at full tilt to stimulate a worldwide economic recovery. At some point, the rapid increase in the United States and worldwide money supply will reignite high rates of inflation, which will in turn be reflected in much higher gold prices.

For now, the possibility that oil prices will continue to decline has eased fears that inflation will come roaring back as the economy recovers. It's likely that the consumer price index will drop in the next few months as a result of sharply lower energy costs. That deflationary prospect clobbered gold, silver, and other precious-metal prices after these metals had recorded sharp advances in the preceding months.

But the improvement in the inflation numbers may be only temporary, argues Jeffrey A. Nichols, who is head of research for J. Aron & Company, the commodities division of Goldman Sachs. He also expects gold prices to rebound as the economic recovery gains steam and as private credit demands collide with the federal government's record-breaking budget deficit.

"The oil-price situation is giving both investors and policymakers a false sense of complacency about inflation," says Nichols. "The risk is that government monetary and fiscal policies will become even more stimulative and in the long run even more inflationary."

The Aden sisters recommend that investors who bought gold as it climbed to $500 an ounce buy more now to lower their average purchase price, and that investors who regretted missing the move up in gold prices view the lower price of bullion as an opportunity to get in.

It's quite possible that a year from now gold at $400 an ounce will seem like a bargain. But for the time being, the unsettled condition in oil markets could send gold prices far lower. Speculating on gold in such a volatile market is unwise. Investors interested in a buy-and-hold strategy should be unleveraged and prepared to stay with their positions for at least a year, and possibly longer, before seeking gains. ■

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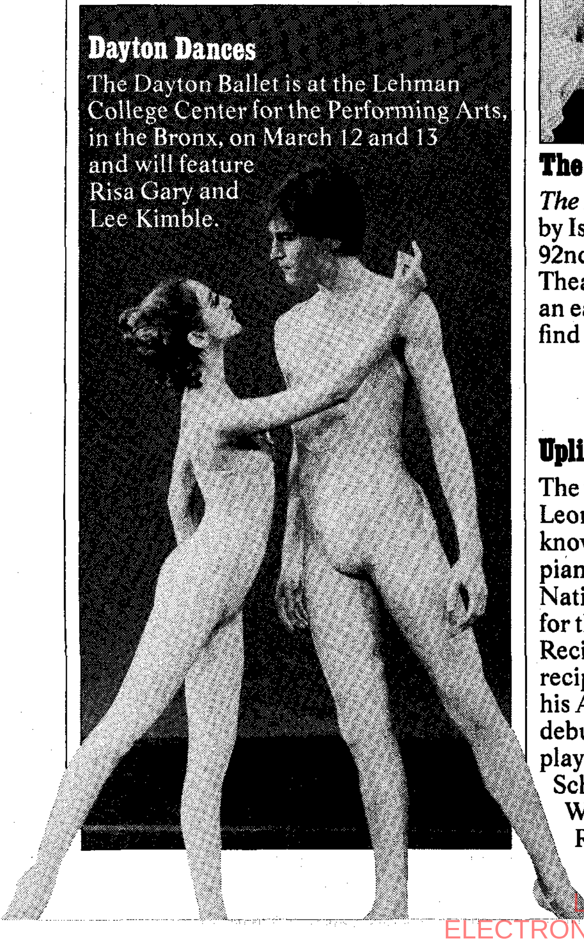
# IN AND AROUND TOWN

By Ruth Gilbert

March 7 through 16

| S | M | T | W | T | F | S |
|---|---|---|---|---|---|---|
|  | 7 | 8 | 9 | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 |  |  |  |

At City Center March 15 through 27, the Merce Cunningham Dance Company celebrates its thirtieth anniversary. The Modern Jazz Quartet plays at the Blue Note March 11 through 13 and 15 through 20. And don't forget to go hear the wonderful Barbara Cook, who'll be singing at the Cafe Carlyle March 9 through April 14.



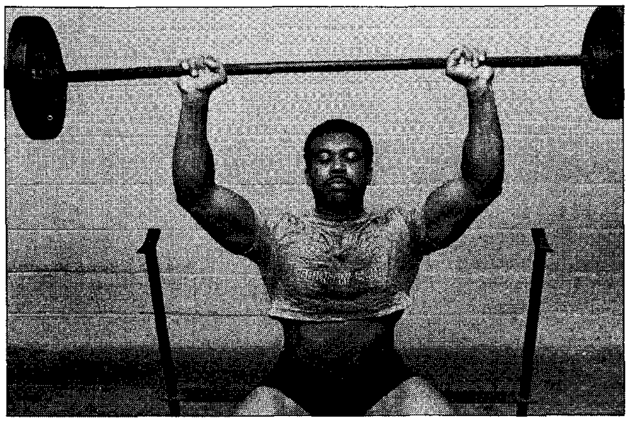
**Dayton Dances**
The Dayton Ballet is at the Lehman College Center for the Performing Arts, in the Bronx, on March 12 and 13 and will feature Risa Gary and Lee Kimble.

**Raging Buck**
Jack Davidson admonishes an appalled Priscilla Lopez in *Buck,* Ronald Ribman's play about a sleazy cable-TV operation. It's a joint Playwrights Horizons–American Place Theater production, and is now at 111 West 46th Street.

**The Matchmaker**
*The Rise of David Levinsky,* a new play by Isaiah Sheffer, opens March 12 at the 92nd Street Y's American Jewish Theater. Above, Marilyn Sokol counsels an eager Larry Keith on the best way to find himself a wife.

**Wearing the Green**
The Clancy Brothers' annual Saint Patrick's gala concert is as much a tradition in New York as the parade. Tom, Pat, and Bobby, with their nephew Robbie O'Connell (the one with the mustache), will appear at Town Hall on March 11 at 8 P.M.

**Uplifting Music**
The weight lifter is Leon Bates, better known as a concert pianist. He is a National Endowment for the Arts Solo Recitalist Fellowship recipient and makes his Alice Tully Hall debut on March 9, playing works by Schubert, Ravel, Walker, and Rachmaninoff.



Photographs: top, Martha Holmes; center, Gerry Goodstein; bottom left, Susan Cook/Martha Swope Associates.

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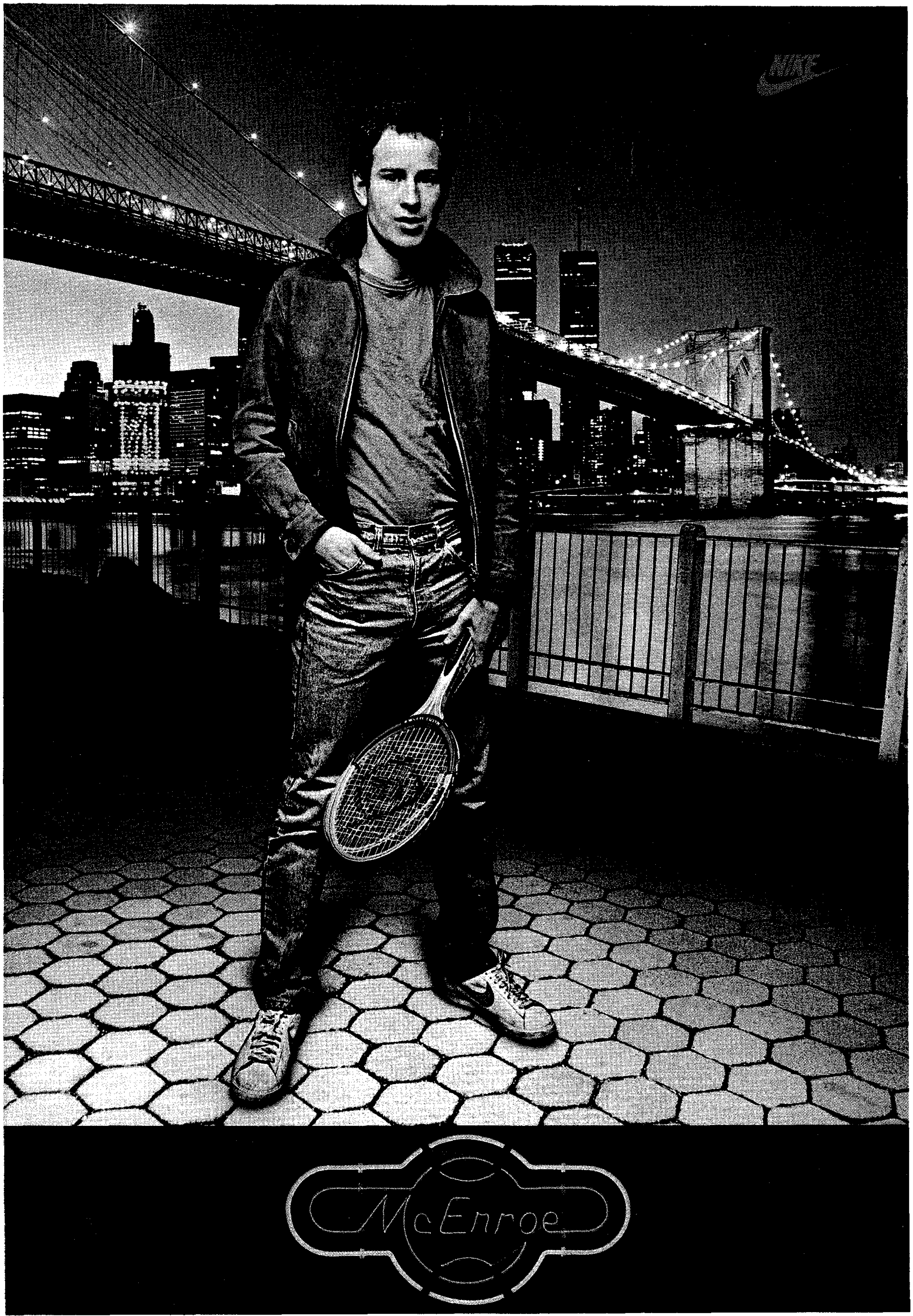

NIKE
McEnroe

The Nike poster.

# McENROE'S MILLIONS

## ON THE GOLDEN TREADMILL OF SUPERTENNIS

By Tony Schwartz

THE LIGHTS DIM AND A SPOTLIGHT hits the center of the arena. "America," the Neil Diamond song from *The Jazz Singer,* blasts from the huge speakers. The spotlight scans the audience, which has begun clapping rhythmically. Suddenly, the music shifts to "Start Me Up," by the Rolling Stones. The first performer emerges from the tunnel, and the announcer introduces him to the crowd. The music segues into Manhattan Transfer's "The Boy From New York City." Fog envelops the arena, and the second performer—the headliner—is introduced to thumping cheers. Flash pods explode, and the music shifts again, this time to "Eye of the Tiger," the theme song from *Rocky III.*

When the fog has cleared and the lights come up, John McEnroe and Guillermo Vilas are warming up on center court.

"What we've done," says Steven Corey, lawyer, manager, philosopher, and promoter, "is successfully transition the lessons we learned in entertainment to the tennis court. We call our tour 'The John McEnroe Tennis Over America Tour.' Last year, we played twenty one-night exhibitions. This year, we'll play 40. We use theatrics, but the theatrics are designed to fit the personalities. You take the song 'Start Me Up.' Now, that fits Vilas. He's a tennis machine. Once you start him up, he's one of the best tennis players in the world and one of the most glamorous players too. Or bringing McEnroe out to 'Eye of the Tiger.' That's rock-'n'-roll John. It fits his personality."

Steven Corey gropes for a way to give all this some perspective. "Let me put it this way," he says after a millisecond of reflection. "Right now, John McEnroe would not play an exhibition anywhere in the world for less than $75,000 a night. He's only been in the game five years, but he's already by far the biggest draw ever. In my opinion, John McEnroe is unquestionably the most marketable human commodity in the world today—and he's only scratched the surface."

There is, predictably, a bit of hot air in all this. But not much. "Tennis," says Arthur Ashe, whose enthusiasms are more measured, "is a money machine today—especially for the top players."

Think of 24-year-old John McEnroe as a diversified multinational corporation. Jimmy Connors, Ivan Lendl, Guillermo Vilas, and Vitas Gerulaitis are slightly smaller variations on the theme; likewise, Chris Evert Lloyd and Martina Navratilova. Bjorn Borg is retired but not yet out of business. Each corporation has the same structure. The entertainment division includes one-night performances and other exhibition events. The personal-appearance division books corporate functions and autograph sessions, and also fields philanthropic requests. Licensing manages the use of the likeness or corporate name on T-shirts, hats, visors, posters, and other novelties. The endorsement division is divided into two parts—one overseeing tennis-related products (racquet, clothes, shoes); the other, non-tennis products.

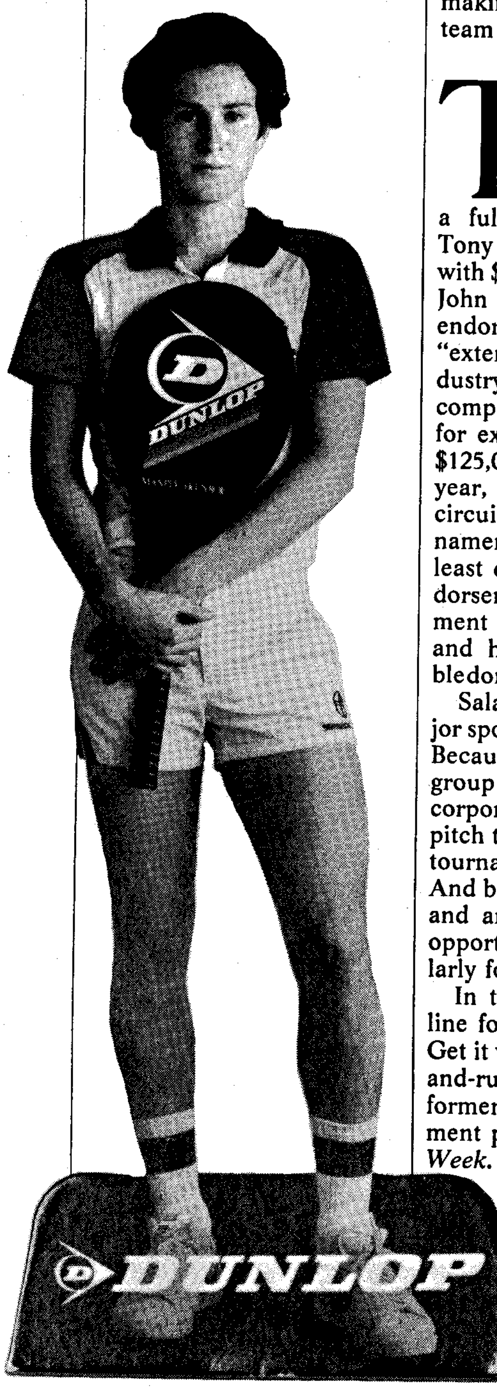
There is also a tournaments division, but it is not a particularly large profit center. Superstars like McEnroe still earn spending money by playing in major tournaments such as Wimbledon and the U.S. Open. Last year, for example, McEnroe won $827,425 playing in twelve major tournaments and winning five. But the real value of tournament success is that it builds the kind of reputation that fuels the corporation's growth. The other divisions make the big bucks. In just twenty nights of exhibitions last year, McEnroe netted more than $1 million—a figure that he may triple this year. He probably earned at least $400,000 more from other exhibition events. His tennis endorsements were worth about $1.3 million, while his small but growing list of non-tennis endorsements added at least several hundred thousand to the bottom

*After surveying the top tennis players, Dunlop decided to put its name behind McEnroe—"a symbol of aggressive intensity," according to a company official. It took a five-year, $3-million contract to bring him into the Dunlop camp.*

Photograph by Steve Lesnick.

# "…'BORG WAS PLAYING WITH THE HOPES OF FIFTEEN

*Dunlop's high-priced star apparently pays off. Sales of the company's wooden racquet jumped 170 percent the year McEnroe started using it.*



line. Throw in personal appearances, product royalties, $135,000 for playing Davis Cup (yes, players get paid for Davis Cup) and McEnroe's earnings for 1982 were probably between $4 million and $5 million. And he could easily have made more. By playing four weeks of Davis Cup, for example, McEnroe sacrificed the extra $600,000 or so that he would have earned on exhibitions. By comparison, Herschel Walker became the highest-paid professional football player ever last month when he signed with the New Jersey Generals for an estimated $1.5 million a year. And Moses Malone, the Philadelphia 76er basketball star, signed a six-year contract last September for $2.2 million a year—making him the highest-paid athlete in any team sport.

TENNIS AS BIG BUSINESS—AND AS show business—is nothing new. What's extraordinary is the geometric rate at which SuperTennis has grown. In 1968, the first year of a full-fledged professional tennis circuit, Tony Roche was the leading money winner with $63,504. Four years later, in 1972, writer John McPhee was inspired to describe the endorsement-laden players at Wimbledon as "extensions of the outdoor-advertising industry." Even so, the sums they earned were comparatively modest. McPhee estimated, for example, that Arthur Ashe would earn $125,000 in endorsements that year. By last year, there were 53 players on the men's circuit who earned over $100,000 from tournament play alone—and most of them at least doubled that with exhibitions and endorsements. Ivan Lendl, the leading tournament money winner, earned $2.3 million—and he didn't even bother to play Wimbledon.

Salary inflation has occurred in other major sports, but several factors set tennis apart. Because it attracts a particularly affluent group of fans, tennis has been a magnet to corporations. They not only pay players to pitch their products but serve as sponsors of tournaments, exhibitions, and the tour itself. And because the sport is played year-round, and around the world, the money-making opportunities are almost limitless—particularly for the top players.

In this frenzied atmosphere, the bottom line for most players is scarcely surprising: Get it while you can. "There's a sense of hit-and-run ethics in tennis," says Gene Scott, a former top-ranked player and now a tournament promoter and the publisher of *Tennis Week*. "No one has a lot of time for contemplation. You've got to catch the plane to make the $100,000 being offered, because right after that there's another $100,000 being offered somewhere else. The tennis calendar never stops, and the pace is so fast that I don't think many players have time to consider what they're doing, whether they're even enjoying it, or what the other options might be."

BJORN BORG'S RECENT DECISION TO retire at the age of 26 suggested something about how money has affected the game. Borg's explanation was simply that competitive tennis had ceased to be fun, and, plainly, the pressure of playing and the monotony of practice had taken their toll. But more to the point, Borg could easily afford to retire when things began to sour. "I can certainly understand his thinking," says Ashe. "Obviously he wasn't playing tennis anymore to put bread on the table, so the only reason to keep playing is to achieve something. Well, there's nothing left for him to achieve but two things: winning the U.S. Open and winning the Grand Slam. He had to ask himself whether it was worth it. I can see him saying, 'Why the hell should I bust my ass when I'm worth about $15 million already?' "

Cliff Drysdale, another player from Ashe's era and now a tennis commentator, puts it this way: "Here was a young kid from Sweden making staggering amounts of money. Every time he went out to play, the hopes of fifteen companies were literally riding on his back. Everywhere he went, people wanted a piece of him. Add to that the pressure of being No. 1. Without a doubt, Borg burned himself out."

Ah yes, the Golden Treadmill. "The way tennis is now," says Gene Mayer, who at 26 is ranked No. 7 in the world, "if someone said to me, 'You have to play till you're 35 or not play at all,' I think I wouldn't play at all. The pressure has become overwhelming, rather than inspirational. Every time I take a couple of months off, I don't know if I will come back, if I can keep pushing and winning. In tennis, you're totally reliant on yourself."

Jimmy Connors found out four years ago that success depends on his capacity for single-minded concentration. "After my son was born, I suddenly felt divided," he says. "If I was practicing, I'd be thinking about my son, and when I was with him, I'd be thinking about playing. My mind was cluttered. It was a matter of realizing that tennis is my business, that I had a job to do. But that took me three years. It was a long dry spell."

Indeed, the schedule of a typical top player is flabbergasting. Consider, for example, this brief account of John McEnroe's travels for the final four months of last year. During the first two weeks of September, he played the U.S. Open, in Flushing Meadow, reaching the semifinals in singles and the quarterfinals in doubles—ten matches in all. The following week he played one-night exhibitions against Vilas in Tulsa, San Antonio, New Orleans, and Houston. From there he flew to San Francisco, where he began the week by playing a benefit for Stanford Uni-

Photograph by Steve Lesnick.

# COMPANIES RIDING ON HIS BACK,' SAID ONE PRO..."

versity (which he had attended for a year), followed by five matches in six days, en route to winning the Transamerica Open.

The day after his victory, McEnroe took off for Perth, Australia, to play Davis Cup. Aircraft problems delayed him overnight in Honolulu and forced him to sleep on the floor of the airport. His flight finally landed in Perth at 9:30 P.M. on Wednesday, and because his first match was scheduled for Friday, he went directly to the courts to practice. Over the weekend, he won his singles matches and clinched the team's victory by winning the doubles with Peter Fleming. The next day, he took off for Fiji, where he vacationed for a week, before returning to Sydney for the $200,000 Australian Indoors. He played nine matches, winning in both singles and, with Peter Rennert, doubles. From there, he flew to Tokyo, where he took time to film a commercial for Toyota before playing in the $300,000 Seiko tournament. Again he emerged a winner in singles; in doubles, playing with Rennert, he was runner-up. From Tokyo, McEnroe flew immediately back to Perth for a four-man exhibition and then flew across Australia for a similar event in Sydney. He completed that in time to fly to London for the $200,000 Wembley championship—nine more matches; victories again in singles and doubles.

No sooner had McEnroe finished celebrating than he was on a flight back to the United States. In six nights, he squeezed in exhibitions in five cities—Chattanooga; Norfolk; Worcester, Massachusetts; New Haven; and Uniondale, Long Island—and then returned to Europe for the finals of the Davis Cup, in Grenoble, France. For the second time in two months, he won three matches—two in singles and one in doubles. The following week he played in a Europe-versus-America exhibition in Antwerp, a four-man exhibition in Barcelona, and a one-night exhibition in Milan.

McEnroe, who also managed to fit in a number of charitable functions throughout the year, finally came home to New York in mid-December to rest up for the Masters, in January.

"The single hardest thing for a professional tennis player of John's caliber is scheduling," says his father, John McEnroe Sr. "An athlete's career is truncated at best, so you want to maximize your earnings. At the same time, the outside demands are enormous. You'll get the calls—'Please, John must come here and play, or else it's a non-event.' It's just very hard to turn people down. I think John played too much last year, and I think he's playing too much this year. I can just see how exhausted he gets. Things start to bother you that you might shrug off if you were mentally relaxed and physically on top of yourself."

This sort of thinking amuses people like Gene Scott, who played before the big-money era. "It's like dying from too much fornication," he says. "It's hard to have a lot of sympathy."

Indeed, McEnroe, who's not particularly extravagant as players go, has found time to purchase a Mercedes 450SL; a duplex co-op on East End Avenue, in Manhattan; a luxurious condominium on Turnberry Isle, Florida; and a number of generous gifts for friends and family, including a car for one of his brothers.

Officially, his affairs are handled by the law firm of Paul, Weiss, Rifkind, Wharton & Garrison. In practical terms, he's represented by his father, a partner in the firm and a corporate lawyer, who spends considerable time as John's manager, agent, investment counselor, and watchdog. (He refused to pass on this reporter's request for an interview with John.) And while McEnroe Sr. talked freely about his son's career, he declined to discuss anything specific about John's finances.

Most other professional tennis players are represented by one of two fiercely competitive agencies: ProServ, based in Washington, D.C., and the International Management Group, in Cleveland. I.M.G. vice-president Bob Kain himself represents Connors, Borg, and Gerulaitis, as well as Chris Evert Lloyd and Billie Jean King. ProServ has just one superstar client, Ivan Lendl, but represents many other players in the top 50. The major agents may do as well as or better than most of their clients. For starters, they take a 20 to 25 percent commission on client earnings, in return for providing services ranging from arranging exhibitions to seeking endorsements to giving investment advice. In addition, both I.M.G. and ProServ promote and operate tournaments, market broadcast rights to top tennis events, and solicit sponsors for tournaments and exhibitions.

BUT FOR A TOP PLAYER LIKE McEnroe, how does this Golden Treadmill operate?

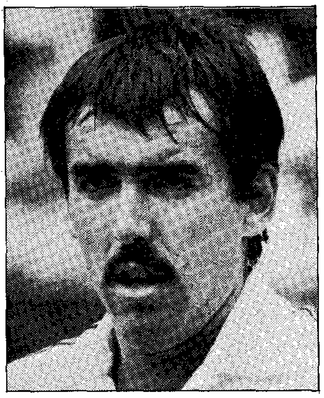
It begins with the tournament circuit. The Volvo Grand Prix is the official circuit for men, and this year it consists of 78 tournaments, including the four that make up the Grand Slam—Wimbledon and the U.S., French, and Australian Opens. Total prize money is $18 million. The comparable circuit for women is Virginia Slims, which offers just over $8-million in prize money. On average, women earn about half of what men do.

The men players must begin the year by committing to play at least twelve official tournaments. Top prize for winning most tournaments ranges from $32,000 to $60,000.

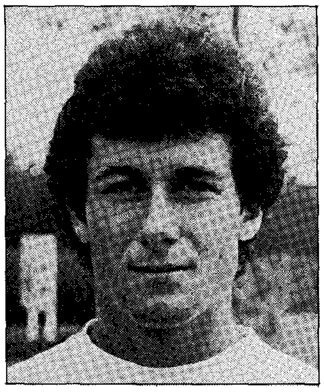
But winning isn't the only way to make money at these tournaments. The top players frequently collect "guarantees"—the sport's most notorious open secret. Two facts are relevant here. The first is that paying guarantees to any player in a Grand Prix tournament is prohibited under the rules of the

## They Also Serve—And Receive Handsomely

*Even lesser names took home substantial winnings from last year's Grand Prix circuit.*



**Tomas Smid:** *$623,200*

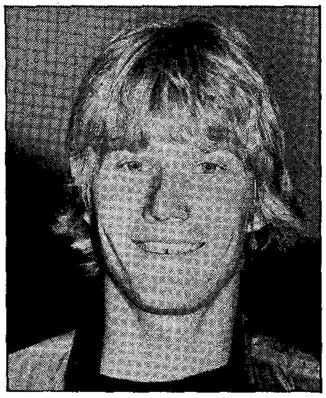


**Bill Scanlon:** *$286,987*

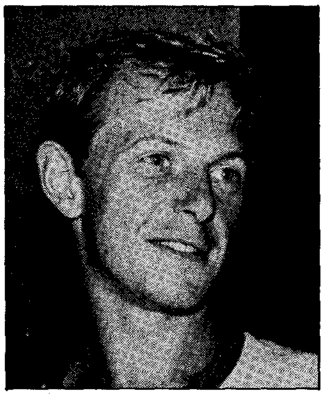
Photographs by Carol L. Newsom.

# “. . .FOR THE STARS, THERE'S OFTEN LESS AT STAKE

**Balazs Taroczy:** *$269,760*



**Mel Purcell:** *$162,612*



**Pavel Slozil:** *$139,057*

circuit. The second is that tournament directors desperately need top players to attract fans, and there simply aren't enough stars to go around. “Everyone knows that the top players get what we call under-the-table guarantees and what the players and their agents might call ‘compensation other than prize money for services rendered,’” says Arthur Ashe. John McEnroe Sr., for one, prefers the latter definition. “One of the problems is that the definition of a guarantee is imprecise,” he says. “My shorthand is that if you give value for value, it's not a violation of the rules.” And what, exactly, is “value for value”? “There's no limitation on the available options,” McEnroe Sr. says. “A player might do a commercial before an event, make personal appearances, go to an autograph-signing or a promotional event, or play an exhibition the day before a tournament begins. If I can arrange that for John, I do; if I can't, I won't.”

Another top tennis official, who requested anonymity, insists that guarantees are often very thinly disguised. “Major indoor events are very expensive, and having at least one of the top five players is of cardinal importance,” the official explains. “To attract one, you might do anything from pay a player an outrageous sum for a one-hour appearance at a department store to make an outright cash payment.” Whatever the approach, the result is that for top players there is frequently less at stake than fans are led to believe.

WHETHER GUARANTEES ARE viewed as a corruption of the game or merely an inevitable marketplace response depends on whom you ask. Gene Scott argues that players in other sports, like baseball, basketball, and football, are paid salaries, which amount to guarantees, since the players collect just by showing up. “The fact is that having a McEnroe at your tournament, even if he loses in the first round, is worth more than the first-round prize money, and he ought to be paid accordingly,” Scott says. Marshall Happer, a Grand Prix official, takes a different view. “I think the tournament structure was set up to reward players commensurate with their performance,” he says. “That's what the public expects, and if you pay guarantees, it becomes something else—more like professional wrestling.”

There's no dispute about guarantees at exhibitions, though: They are the lifeblood of those events. Exhibitions fall into two general categories: the one-night shows, like those McEnroe plays, and the multi-player events that are run like tournaments. Last month, for example, Molson's Brewery, of Ontario, sponsored its third annual eight-player “Molson Challenge,” in Toronto. The star-rich field included Connors, Gerulaitis, Borg, and Lendl—although Borg and Lendl dropped out with injuries at the last moment. The announced prize money ranged from $100,000 for the winner down to $7,500 for seventh and eighth places. Middle-ranked players are only too happy to play for that minimum and the shot at much more. But even the tournament promoter, Andrzej Kepinski, acknowledges that no top player would show up and risk going home with a mere $7,500. “I've never denied paying guarantees,” he says. “It's very competitive to get players.” Kepinski declined to be specific about who was paid what, but a fair guess is that each of the top players was ensured at least $100,000.

Just the other week, Gerulaitis chose to enter a 32-player tournament in Kuwait, where the winner's prize was only $15,000. Gerulaitis's agent, Bob Kain, would not say whether his client was paid a guarantee, but nobody close to the tour believes that Vitas traveled halfway around the globe for a chance to win $15,000—particularly when there were two major tournaments in the United States that week, one with a top prize of $100,000, the other of $32,000.

Gerulaitis himself says that he couldn't support his lavish style of living with tournament earnings—a mere $450,875 last year before bonuses. It's the big money from exhibitions that gives him his cushion. “The truth is that I really don't do much better than break even playing tournaments,” he says, only half-joking. “Figure that unless you get to the semis or the finals of a tournament, you're gonna earn less than $10,000. Well, let's say I bring along a few people to a tournament: a coach, my sister, a friend. Throw in first-class airfare, hotel rooms, meals. You're in a place like Italy, it could cost you a grand a night. So how much am I making? You play those tournaments to build your reputation and ranking so you can get the exhibitions. And that's what I do every free week I have. I couldn't stop now and live the way I want to live. Three years later I'd have to get a job.”

The four- and eight-player exhibition tournaments may strive to look like the real thing, but one-nighters like those on McEnroe's “Tennis Over America” tour don't make such pretenses. In these events, performance comes first, competition second. McEnroe is the headliner in his show, and his arrangement guarantees him the largest share of the profits from every performance. Steven Corey, whose Incorsel Entertainment Group puts the events together (and is now creating a similar tour for Martina Navratilova), takes a smaller percentage, the way a rock promoter would. McEnroe's opponent each night—usually Vilas, occasionally Gerulaitis—is paid a flat fee, the way an opening act might be at a rock concert. “McEnroe, Borg, and Connors are really the only big draws,” says Corey. “People would rather pay $20 to see McEnroe than pay $7 to see the No. 7 or 8 players.”

Photographs by Carol L. Newsom.

# IN A TOURNAMENT THAN MANY FANS REALIZE. . .”

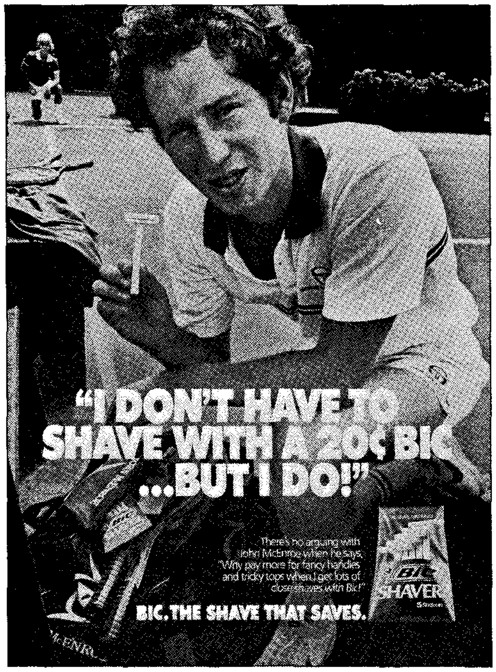
THE REAL GAME AT EXHIBITIONS IS to earn the greatest amount of money in the shortest amount of time. If dignity suffers, so be it. At official tournaments, McEnroe declines interview requests and minimizes his outside appearances. But when it comes to promoting his own exhibitions, he’s a regular Barnum. “McEnroe and Vilas work hard on this tour,” says Corey. “They average five hours of sleep a night.”

On the day of an evening match, for example, McEnroe might visit a department store and spend an hour signing autographs—for a $10,000 fee. Later, there’s even more promotional work for the events themselves. Each has a main corporate sponsor. In exchange for putting up $50,000 or so, the company is identified with the event in all the advertising and in banner space at courtside, and also gets a free tennis clinic and a cocktail party at the hotel for 100 invited friends. And who are the guests of honor at the party? McEnroe and Vilas.

“They mingle, sign autographs, have their pictures taken,” says Corey. “That’s why the tour has been so successful, because it’s got the support of the players who participate. Let me give an example. In one week, to prepare for a week tour in January, John McEnroe called eight newspapers, eleven radios, and three TV’s to give personal interviews. Guillermo Vilas called the same eight newspapers, eleven radios, and three TV’s. I would estimate that over the course of the week of the exhibitions they signed 4,000 to 5,000 autographs each. They also attended four press conferences and four cocktail parties. When Martina goes out, she’ll do the same thing. I don’t think these players would do this for a tournament.”

John McEnroe T-shirts, visors, and hats are also sold at the exhibitions. “John may make more from merchandising than a player ranked about 40 makes from everything,” says Corey. “It was more than $150,000 last year.”

The event even includes a tennis match. “The first part of the evening is hard-core tennis,” says Corey. “We stress that. If you don’t have credible tennis, the tour has no credibility.” Beyond pride, the only specific prize that the players compete for is an Omega watch, a product that McEnroe endorses separately. “You’d be surprised how hard they try to win that watch,” insists Corey. After the hard-core tennis is over, a celebrity doubles match follows. That could mean McEnroe and the mayor of the town against Vilas and a local disc jockey. Or McEnroe and Dick Butkus against Vilas and Bubba Smith. “It’s very short, and sheer entertainment,” explains Corey. The doubles match also serves as a corporate playground for the dozen or so secondary sponsors of the event. AMF Head, for example, gives the celebrity winner a Head racquet. Similarly, Ellesse gives tennis clothes, Fresh Approach offers fruit and vegetables, Paddington provides cases of J&B scotch, and the Bic Corporation gives away shavers and pens. Indeed, Bic shavers, which McEnroe also endorses separately, may get the most visibility of all. During the celebrity doubles, McEnroe stops at one point, picks up a special five-and-a-half-foot-long Bic shaver, and pretends to shave. “You do that in front of 10,000 people and you’re really identified with the product,” says Corey. “What the tour does that’s very subtle is it drives up the market price on John McEnroe for everything else.”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*Though his on-court tantrums once limited his non-tennis endorsements, McEnroe’s portfolio of pitches is starting to expand.*

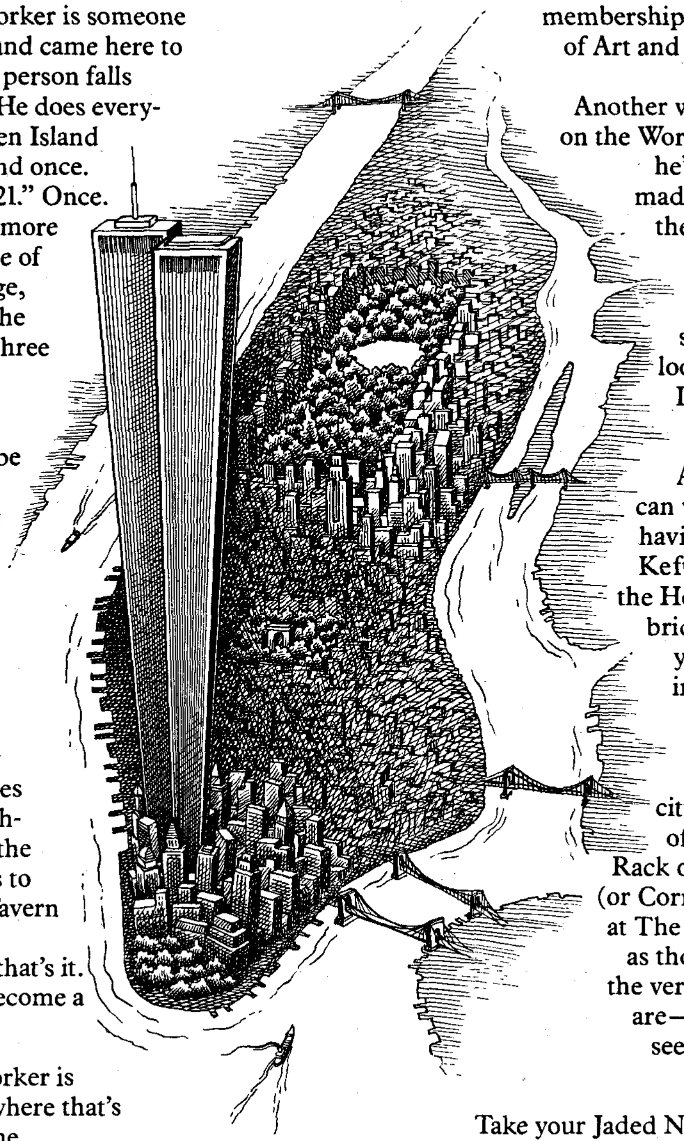
STILL, THE KEY FACTOR IN ENDORSEMENT earnings is performance. “I’d say that 90 percent of the value of a tennis player for endorsements is talent, and 10 percent is other factors,” says Ray Benton, senior vice-president of ProServ. Nearly all players ranked among the top 75 have the three endorsement contracts that Benton calls “the tools of the trade”: racquet, shoes, and clothing.

The endorsement, of course, often says less about the player’s preference than it does about the contract he was offered. Borg, for example, wears one line of clothing in Scandinavia, another in the rest of the world. Alternating racquets is less common, though Rod Laver, who’s now retired, used to play with Dunlop in this country and Donnay at Wimbledon.

By Benton’s estimate, a player ranked in

*The McEnroe wardrobe may change when his Sergio Tacchini contract runs out in 1984.*

# HOW TO MAKE A JADED NEW YORKER BECOME A NATIVE NEW YORKER AGAIN



By definition, a Native New Yorker is someone who grew up somewhere else and came here to go to work. Once arrived, this person falls seriously in love with the city. He does everything. Once. He rides the Staten Island Ferry once. He goes to Roseland once. And he saves up and goes to "21." Once. Then he starts becoming a bit more selective. He settles on a couple of Italian restaurants in the Village, a particular Chinese place on the Upper West Side, and two or three music places. He is now an official Native New Yorker.

Then the change begins. Maybe it's inertia, maybe familiarity, maybe the difficulty of getting around New York. He starts pulling back. He goes only to places in his neighborhood. If he is an Upper East Side New Yorker, he never goes to Macy's. If he's a Downtown New Yorker or a West-of-the-Hudson New Yorker, he never goes to Bloomingdale's. He goes to Balducci's or Zabar's. Whichever is in his territory. One or the other, but never both. He goes to Melon's or Clarke's or Pete's Tavern a couple of times a week. And maybe two other places. And that's it. The Native New Yorker has become a Jaded New Yorker.

By definition, a Jaded New Yorker is someone who rarely goes anywhere that's more than 15 blocks from home.

There are ways of coping with a Jaded New Yorker. One is to give him a season's subscription to a series at Lincoln Center. Or send him a membership at the Metropolitan Museum of Art and take him to a private showing.

Another way is to take him to Windows on the World. At Windows on the World, he'll find most of the things that made him a Native New Yorker in the first place. The same variety, the same sense of discovery.

The atmosphere is New York stylish. The people are nice to look at and interesting to talk to. Like the people you met when you first came to the city.

At Windows on the World you can watch the sun set while you're having Kushi Katsu or Moroccan Kefta or just jazz and cocktails in the Hors d'Oeuvrerie. Or count the bridges over the East River while you're walking past The Cellar in the Sky where they build an international meal around 5 superb wines. Or watch the lights come on over the entire city while you're deciding which of 600 wines to order with your Rack of Young Lamb, James Beard (or Cornish Hen or Supreme of Bass) at The Restaurant. It makes you feel as though you're seeing the city for the very first time. And in a way you are—from 107 stories up. You can see 3 states, 34 ships, 12 bridges, and one very beautiful Statue.

Take your Jaded New Yorker to Windows on the World. It's exciting to watch someone discover the city all over again. And, by definition, it's a lot more exciting to be a Native New Yorker than a Jaded New Yorker. Any time.

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# “. . .DUNLOP WAS SEARCHING FOR A NEW IMAGE. . .”

the top five earns between $1 million and $2-million a year for all three endorsements. A player ranked about 25 commands $100,000 to $150,000 for the same endorsements, while those ranked 40 through 75 earn in the $75,000 range for the three. In addition, most highly ranked players—McEnroe is an exception by choice—have a touring-pro contract with a tennis-oriented resort. The fee depends on the quality of the player and the amount of time he or she spends there. A star might get $50,000 to $100,000 a year for five days at the resort, while a player who ranks No. 50 could earn $25,000 a year but would have to put in 20 or 25 days.

There are exceptions to all the rules, of course. Vince Van Patten was ranked only forty-eighth in the world last year, but earned far more than players at his level. “He’s known as an actor, he’s good-looking, he’s a real showman, and he’s very glamorous,” says Benton, who represents Van Patten. “His demand for endorsements and exhibitions probably exceeds all but the top ten players’.” Similarly, a number of players who are barely known in the United States are exceptionally popular elsewhere, particularly in their home countries. In France, for example, Guy Forget and Thierry Tulasne—neither one a top-50 player internationally—are national heroes, and command six-figure endorsement contracts. Likewise, Adriano Panatta, now No. 162 in the world, remains a superstar in Italy. And Ilie Nastase, ranked 144th, remains a major draw, for much the same reason that many people watch automobile races: the unspoken hope that combustible elements will lead to an explosion.

MCENROE HIMSELF HAS THAT lure—embellished by the fact that he has won Wimbledon once, the U.S. Open three times, and has been ranked in the top three for four consecutive years. Perhaps nothing is more obviously promotable, therefore, than the racquet he uses. “Two years ago, we took a look at those players who would give us instant visibility,” says David Branon, vice-president of marketing for Dunlop. “Well, you go three or four players deep and then you run out of steam. There was McEnroe and Borg and Connors, and since then Lendl has joined that group. Gerulaitis and Vilas are next, but even they can’t be considered in the same category. After that the pickings are very thin.”

McEnroe seemed like the best fit. “We wanted to change our image from purist and passive to intense and aggressive, and you don’t have to look much further than McEnroe for a symbol of aggressive intensity,” says Branon. But mightn’t McEnroe’s reputation for on-court outbursts prompt a backlash? “We did some focus-group research, and there was no question that John’s appeal ranged on a continuum from adoration to repugnance. But what we discovered is that he is really adored by the juniors. The older players might say, ‘I don’t particularly like the boy’s demeanor,’ but they’d also say, ‘I’d look at a racquet he’s playing with.’ ” Thus, in 1980, McEnroe signed a five-year contract with Dunlop for $3 million, or $600,000 a year—and he promptly traded in his Wilson racquet for a Dunlop. Even that doesn’t rank as the richest endorsement. Borg reportedly earns in excess of $750,000 for playing with Donnay.

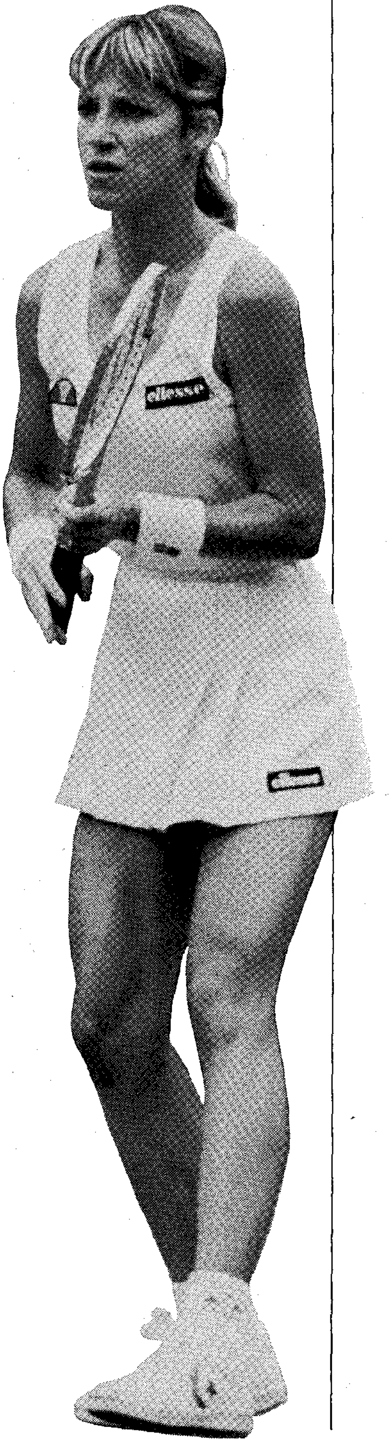
No sooner did McEnroe play his first match with a Dunlop—at Wimbledon—than he christened the deal by heaving his racquet clear across the court. “It passed the infield durability test,” says Branon dryly. “There are elements of John’s response during a match that I suppose aren’t too appealing, but I certainly don’t cringe from a marketing standpoint. He happened to win that Wimbledon, and that meant he was on television for hours playing with our racquet. And after he won, *Sports Illustrated* ran eight four-color pictures of John with the Dunlop racquet in his hand. That’s pretty good exposure.”

Sales of Dunlop wooden racquets went up 170 percent in 1981, and 20 percent in 1982. Now Branon talks about using McEnroe as a “symbolic umbrella” to market the entire Dunlop line. “People sometimes ask us, ‘Does it bother you that your only endorsement is John McEnroe?’ The answer is no. I feel McEnroe’s personality and his record almost transcend his ranking. And with all due respect to the talents of the guys who are ranked twenty-fifth or thirtieth, I can’t see justifying what other companies are spending to sign them. My feeling is that it’s money ill spent.”

In part, that money reflects the intensity of competition among manufacturers. Ten years ago, nearly every top player endorsed one of the two major tennis-clothing manufacturers: Lacoste and Fred Perry. Now there are several dozen competitors for the same market. McEnroe is paid approximately $400,000 a year to wear Sergio Tacchini clothes, one of the high-priced Italian lines and a company that aggressively seeks players. In addition to giving some 200 to 250 promising junior players and teaching pros free Tacchini clothing—a wardrobe that might retail for $1,000 or so—the company has under contract another 25 tour players, ranging from Gene Mayer and Brian Gottfried to relative unknowns like Trey Waltke and Jimmy Arias.

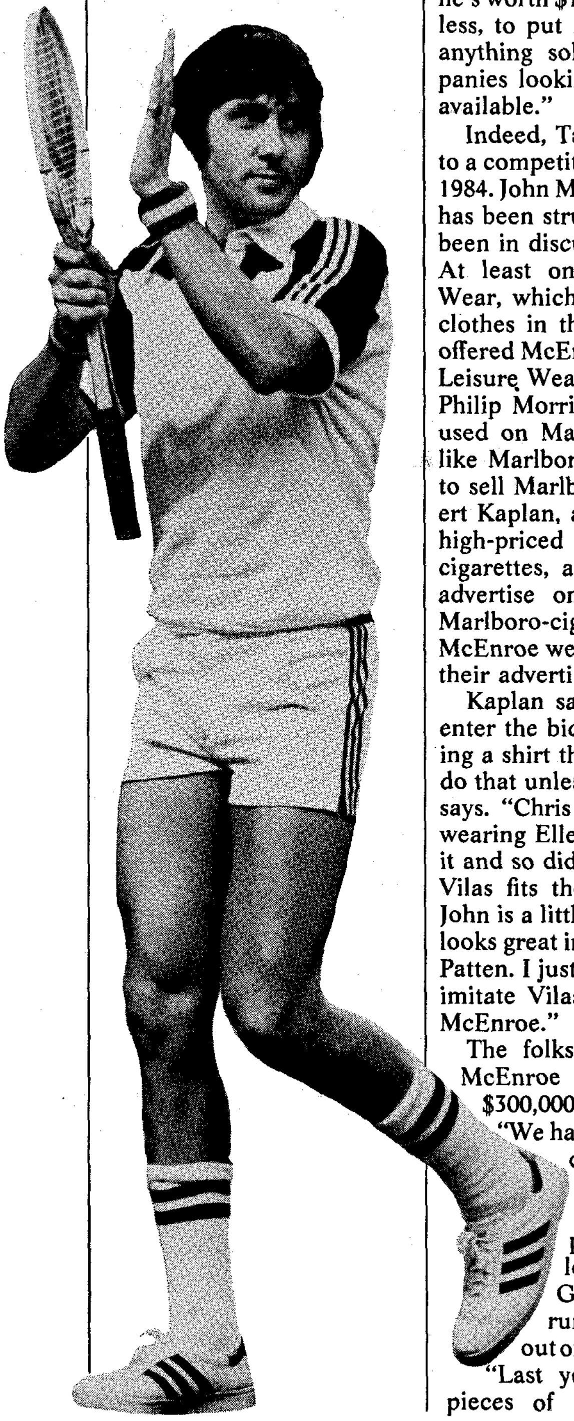
These players are not simply paid their money and sent a half-dozen outfits. “We have four people who travel around the world to tournaments carrying 30 or 40 different outfits for the players we have under contract,” explains Fernando Flisi, director of international licensing for Tacchini. “We always want our players to have fresh clothing. We also want their friends to be happy,

*To Ellesse, Chris Evert Lloyd has that “certain image” for selling the company’s clothes.*



Photograph: Focus on Sports.

*Despite a ranking of No. 144, Ilie Nastase is still cashing in on his reputation for mid-game fireworks.*



and I can assure you that each of these guys has a lot of friends. For us the problem is that these players go out thinking about winning, but they don't care if they wear a blue shirt and a red pair of shorts. They just take whatever they find. So we try to make sure they are coordinated in color and style. We don't want mismatches. Sergio blows his top when he sees that."

Flisi admits he has mixed feelings about the whole program. "You could never pay enough for the publicity you get by having an outstanding player wear your apparel line," he says. "But I would also say that it has gotten out of hand. Today any player claims he's worth $150,000, even if he's really worthless, to put it cynically, in terms of getting anything sold. There are just more companies looking than there are good players available."

Indeed, Tacchini may well lose McEnroe to a competitor when his contract runs out in 1984. John McEnroe Sr. says that no new deal has been struck, but acknowledges that he's been in discussions with several companies. At least one of them—Marlboro Leisure Wear, which does not even produce tennis clothes in this country yet—has reportedly offered McEnroe $1 million a year. Marlboro Leisure Wear, it so happens, is a division of Philip Morris, and its logo is the same one used on Marlboro cigarettes. "A company like Marlboro wouldn't sign John McEnroe to sell Marlboro tennis clothing," says Robert Kaplan, a consultant to Ellesse, another high-priced tennis line. "They're selling cigarettes, and their problem is they can't advertise on television. So they put the Marlboro-cigarette logo on the clothing, McEnroe wears it on television, and they get their advertising."

Kaplan says that Ellesse has declined to enter the bidding for McEnroe. "We're selling a shirt that retails for $70, and you can't do that unless you have a certain image," he says. "Chris Evert fits it. When she started wearing Ellesse, it had a hot look. We liked it and so did she. We feel that someone like Vilas fits the image better than McEnroe. John is a little sloppier. Vilas, in my opinion, looks great in our clothes. So does Vince Van Patten. I just think people are more likely to imitate Vilas or Van Patten than they are McEnroe."

The folks at Nike, whose tennis shoes McEnroe wears (for a fee estimated at $300,000 a year), have no such misgivings. "We have 25 touring professionals under contract on the men's circuit, but McEnroe is clearly the front-runner," says Michele Gaedke, promotion manager for Nike. "A lot of people try to emulate John." Gaedke should know; she also runs the John McEnroe Fan Club out of her office, in Beaverton, Oregon. "Last year we received about 20,000 pieces of mail, and almost none of it was negative," she insists. "People write to congratulate John, support him. We send out autographed pictures and answer questions about his schedule. We've also been sending out John McEnroe T-shirts to anyone who asks for one. It's a very simple design, which is the way he wanted it: black with his signature in silver across the front." Nike also created the striking poster (page 30) that pictures McEnroe standing by the 59th Street bridge in jeans, purple T-shirt, and Nikes.

But McEnroe's history of boorish behavior on the court has made other non-tennis-related companies reluctant to use him as a spokesman.

Bjorn Borg, by contrast, played a much less colorful brand of tennis but had many more non-tennis endorsements—some 40 at his retirement, ranging from comic books in Sweden to motor scooters in Japan. McEnroe has only a half-dozen or so, ranging from Bic shavers (estimated fee: $150,000) and Omega watches (estimated fee: $75,000) in the United States to the Australian Dairy Group, Toyota in Japan, and an Italian soft drink called Top Spin.

Borg is more successful as a pitchman for non-tennis products partly because he's been around longer. But, in addition, most corporations aren't looking for controversy, and if Borg was a tad bland as a tennis champion, he was also a model of deportment on the court.

McEnroe has self-consciously tried to rein his temper during the past year—even as he's found a way to exploit it commercially. His current television ad for Bic shavers, for example, shows him stalking to the net after an umpire yells "Close shave" during a match.

"You must be joking," McEnroe says, with familiar petulance. "That ball was in."

"No," the umpire says. "Your shave, it's very close."

"Of course," says McEnroe. "I shave with Bic."

"You earn millions," says the incredulous umpire, "and you shave with a 20-cent Bic?"

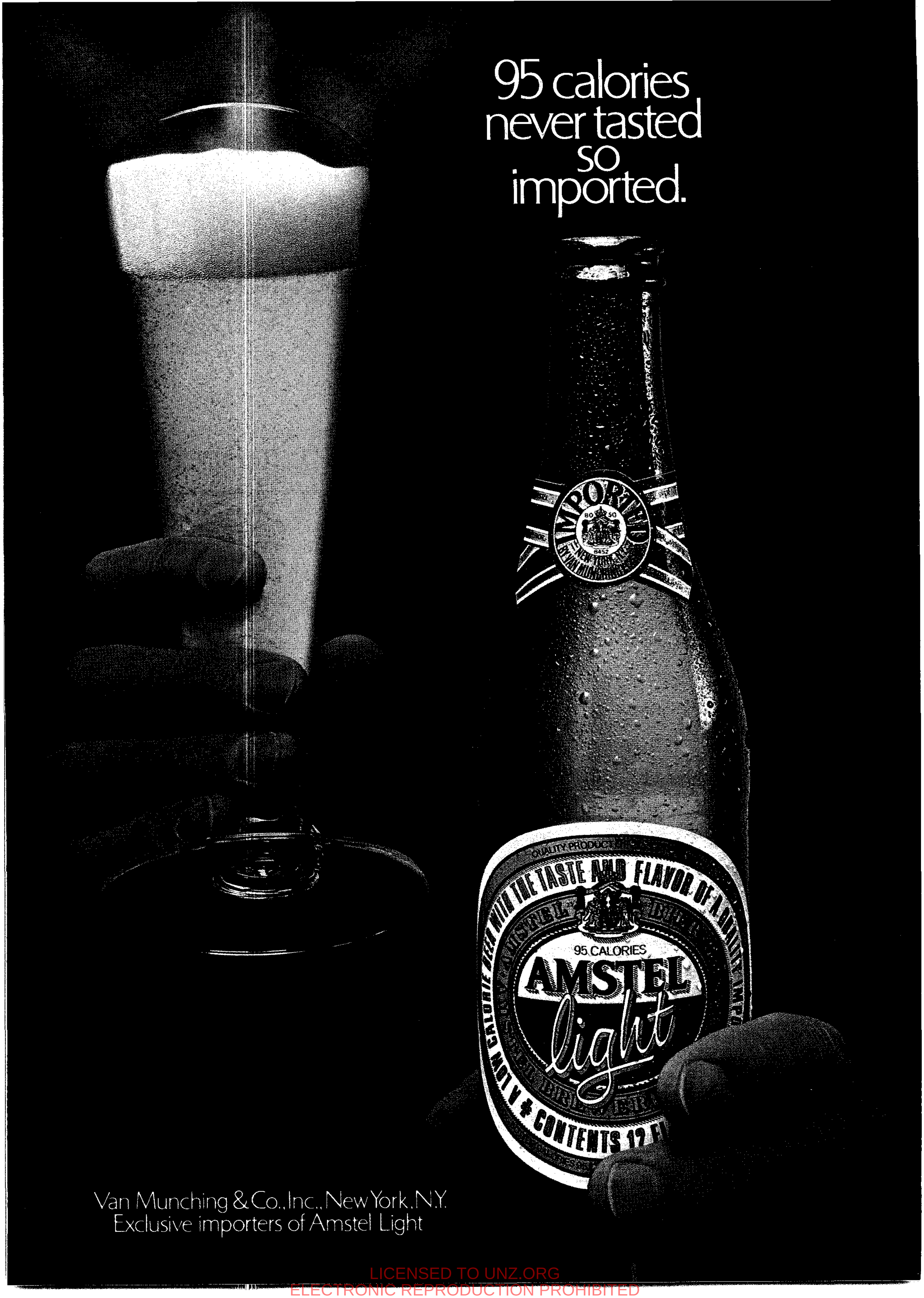
And how do the McEnroes feel about a commercial that treads on such indelicate territory?

"We would never glorify that aspect of John's situation," says John Sr. "But on the other hand, let's face it: When people think about John, they unfortunately don't only think about how well he plays the game. And I think most people appreciate it if you're willing to laugh at yourself a little."

The new John McEnroe. A brilliant tennis player and a nice guy too. Not a half-bad concept.

"I gotta tell you something," says Steven Corey. "Give John McEnroe another five years of accomplishment, let him get grown up a little more, and I think you'll be able to liken him to what Elvis Presley was in his last few years." ▬

Photograph: *World Tennis*/Le-Roye Productions, Ltd.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# Scenes From A Marriage

By Jesse Kornbluth

## Nora Ephron turns her life into an open book.

THREE YEARS AGO, SALLY Quinn, the Washington *Post* writer and wife of its executive editor, Ben Bradlee, interviewed a "psychic to the stars" who had recently arrived in Washington and advised Betty Ford about her future.

"You have a friend who is in a lot of pain," the psychic told Quinn. "You should tell her that she will write a book and the pain will go away and she will make a lot of money."

The astonished Quinn went home and called her friend Nora Ephron, who had recently ended her marriage to Carl Bernstein after discovering that he was having an affair while she was pregnant with their second child.

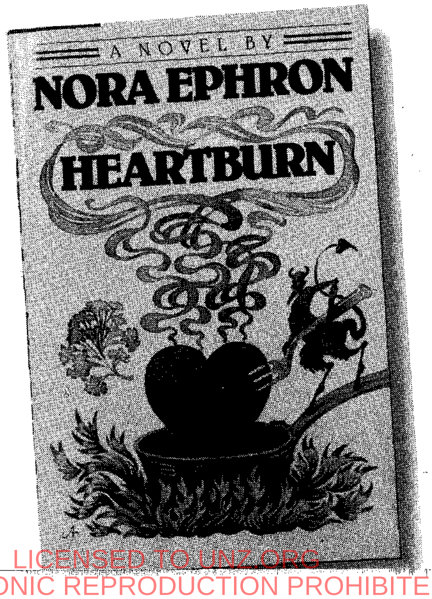
Ephron, says Quinn, didn't believe any part of the psychic's prediction.

And with good reason. For one thing, although Ephron had published three collections of journalism—*Wallflower at the Orgy, Crazy Salad,* and *Scribble, Scribble*—she was in no position to leave two-year-old Jacob and infant Max in order to start the reporting for a fourth. For another, the traditional occupation of the homebound writer—fiction—seemed unsuited to her.

What did suit Nora Ephron, as those familiar with her byline know, is journalism. In part they know this because of the funny, personal, sardonic pieces on feminist concerns and pop-culture phenomena that she wrote for *Esquire* and *New York* from the mid-sixties to the mid-seventies; in part they know this because of her energetic efforts at self-promotion. She has appeared on numerous TV talk shows and literary panels, parlaying her girlish voice and pointed opinions into national recognition. Ephron's marriages and romances have also kept her in the public eye. Her first husband, Dan Greenburg (omitted from her *Who's Who* listing), is a successful humorist; her second, Carl Bernstein, was half of the celebrated Watergate investigative team and is now a correspondent for ABC News. After her divorce from Bernstein, she dated one of his friends, Joe Fox, a senior editor at Random House. Now, at 41, she is frequently seen with Mort Zuckerman, real-estate millionaire and publisher of *The Atlantic.* Clearly a career that defines the phrase "celebrity journalist."

Nora Ephron was hardly blind to her problem with fiction. On the contrary: Like everything that interests her, from her small breasts ("the hang-up of my life") to her childhood dreams ("All I wanted in this world was to come to New York and be Dorothy Parker"), she has had something to say about it. Typically, what she has to say about her problem takes the form of a story.

**Cover art:** *Her side of the story.*

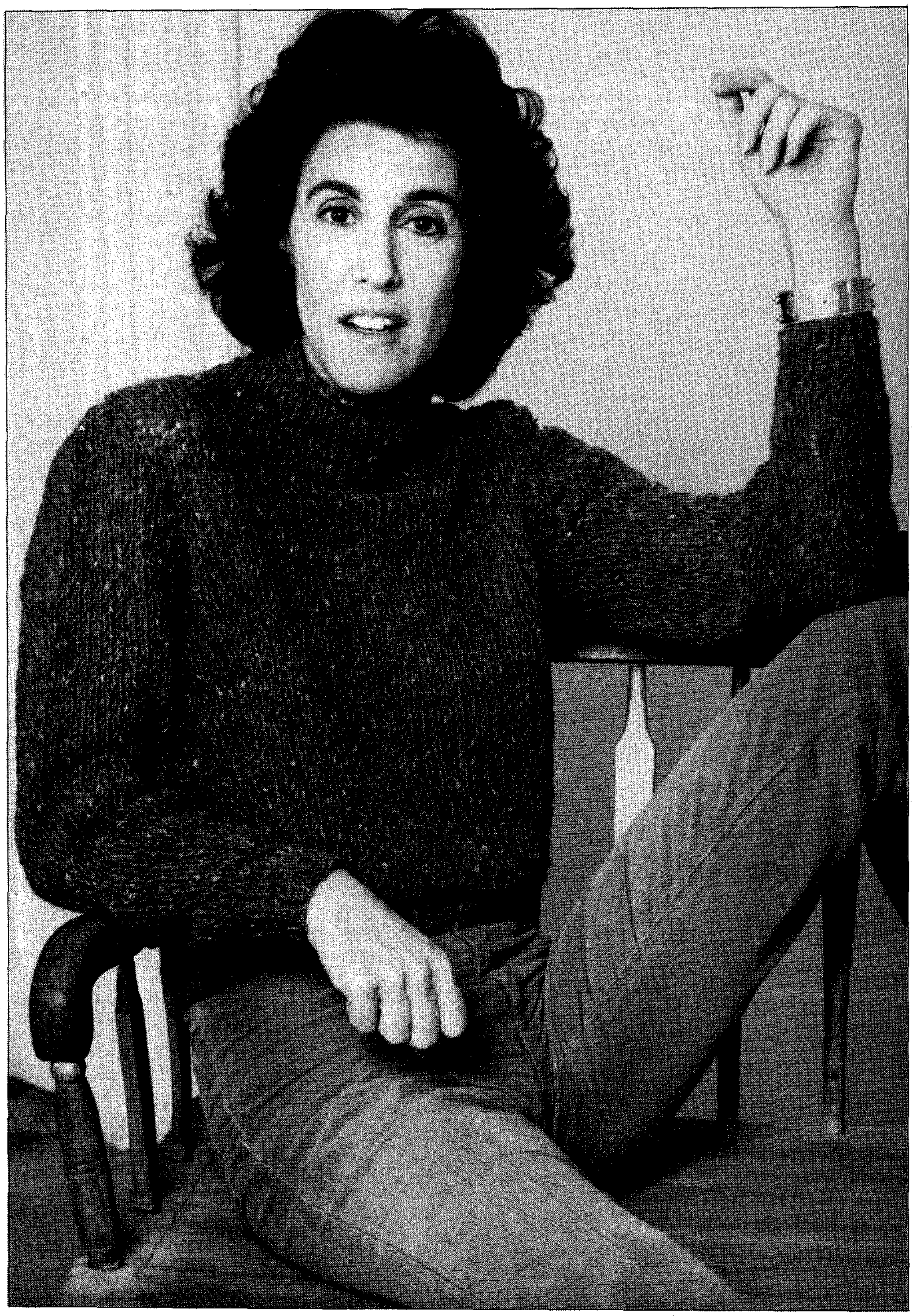


About a decade ago, she interviewed Philippe Halsman, a photographer best known for his book of celebrities jumping. During the course of the interview, she jumped for him. "Well, I can see from your jump that you are a very determined, ambitious, directed person," Halsman told her, "but you will never write a novel. You have only one jump in you."

In 1980, Halsman's prediction was still accurate, for in her entire career Ephron had published only two pieces that could be called stories: a pedestrian diary of an East Hampton beach wife and something called "Crabs," in which the narrator's husband sleeps with her best friend. In the author's note for "Crabs," she says it is "neither fiction nor fact, and, as such, is therefore something or other." In the story itself, she says, "I am bad at making things up."

ALL THAT, HOWEVER, WAS THE case before Nora Ephron wrote a book called *Heartburn,* a novel told in the first person that will sound to a great many people like a thinly disguised account of the last six weeks of her second marriage.

The pre-publication history of *Heartburn* suggests that Sally Quinn's psychic was right after all, that this book, which Alfred A. Knopf will publish next month, will make Nora Ephron a great deal of money. It will have a first printing of 40,000, and, says Knopf editor-in-chief Robert Gottlieb, "it was sold to the Literary Guild for a considerable sum. There's a six-figure floor for the paperback auction, there is spirited movie action, and it was excerpted in the first issue of *Vanity Fair.* It's touched every



**The real dish:** *Is the fictional cook Rachel Samstat merely Nora Ephron réchauffée?*

base it could have touched—after John le Carré's novel, this is potentially the most commercial book of fiction we'll publish this spring."

And potentially the most controversial. There will be those who say—there are already those who say—that *Heartburn* is a very sad, very funny novel. There are also those who say that *Heartburn,* though funny and sad, is a great misuse of talent, a book whose only point is to nail Carl Bernstein. There are those who say that *Heartburn* is a funny, sad book that nails Carl Bernstein, and why *shouldn't* Nora Ephron nail Carl Bernstein? And there are those who say they never thought they'd hear *anything* that would make them sympathetic to Carl Bernstein—until they read *Heartburn.*

What is interesting about these opinions is not their range but the fact that so few of them can be identified with the people who offered them. This is because only a handful of the people I interviewed—most of whom are Nora Ephron's friends—were willing to be quoted for attribution. That position is shared by the author of *Heartburn,* who told me that she does not intend to give interviews to magazine journalists on the subject of this book.

"I can understand how Nora wouldn't want something written about her," one of her friends told me. "What I find amazing is that she could write 179 pages about herself and *then* not want to be written about."

IF THE GALLEYS OF *Heartburn* have generated more gossip than any book since *Indecent Exposure,* it is because most of its early readers—many of whom are Nora Ephron's friends—seem to have bypassed its merits as fiction to devour it as the verification of all the stories that went around three years ago when the Ephron-Bernstein marriage went up in flames. So although each of my interviews with them began with their assertion that *Heartburn* is fiction, within minutes they stopped talking about "Rachel Samstat" and "Mark Feldman" and got right down to Nora and Carl.

That story, in brief, is this: Carl Bernstein had over the years acquired a reputation as a womanizer. Then, after a two-and-a-half-year courtship, he married Nora Ephron. It was a marriage made in media, and Ephron and Bernstein became one of the most sought-after couples in New York and Washington. "They had," a friend says, "the perfect life."

But just before Ephron prematurely gave birth to their second son, she discovered that Bernstein was having an affair with Margaret Jay, the daughter of former British prime minister James Callaghan and the wife of former British ambassador Peter Jay. Ephron left Washington with only her children and a Steinberg painting, and took refuge in the home of Bob Gottlieb and his wife, Maria Tucci (*Heartburn* is dedicated to them). She then called one of her oldest friends, columnist Liz Smith, to demand that she publish an item declaring the marriage over. Reluctantly, Smith complied. *People* followed suit (CAN CARL BERNSTEIN HANDLE DEEP TROTH?). Soon enough, the marriage was indeed over.

All this invites a certain comparison

Photograph © 1983 by Thomas Victor.

# “. . .‘I wish Nora hadn’t written it,’ Bernstein says,

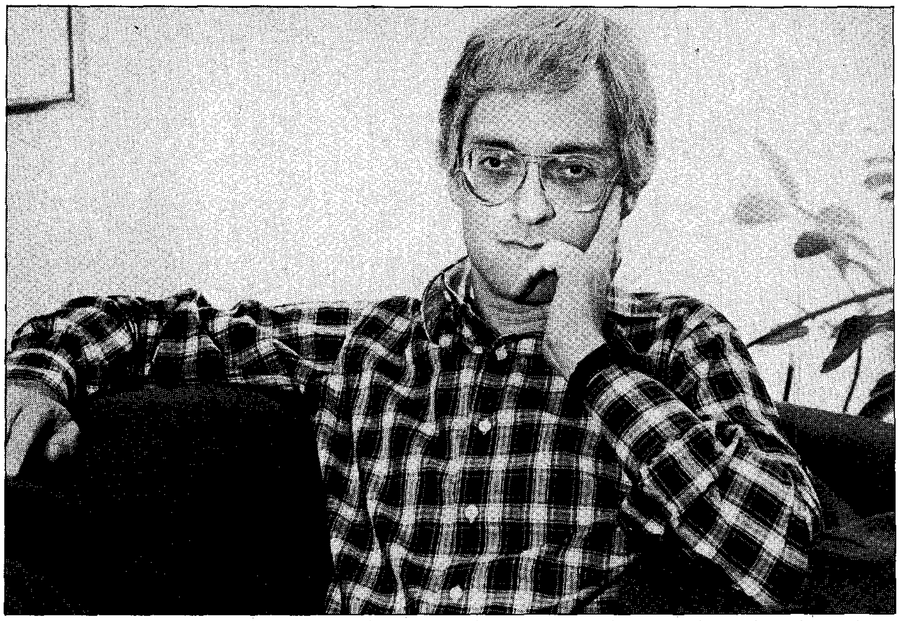
with the plot of *Heartburn.* Consider: Rachel Samstat, a small-breasted Washington-based writer, and syndicated columnist Mark Feldman are having a baby, their second. Rachel discovers Mark’s affair with Thelma Rice, wife of the undersecretary of state for Middle Eastern affairs. Rachel confronts Mark. He says, “I am in love with Thelma Rice.” Rachel flees to New York. The undersecretary visits Rachel and tells her Mark’s affair with Thelma won’t last forever. Mark follows, promising that he will never see Thelma again. Rachel and Mark reconcile, sort of. Then Rachel drives past Thelma’s house and sees Mark’s car parked outside. Rachel stops. The undersecretary is hiding in the bushes, monitoring the billing and cooing inside through earphones. Rachel trips on the wire and goes into early labor. The baby is born. Weeks pass. Rachel and Mark go to a friend’s house for dinner. Rachel realizes Mark doesn’t love her, throws a key-lime pie in his face, takes the children to New York, and starts to learn to forget.

IN RETROSPECT, IT SEEMS INEVITABLE that Nora Ephron would write a book like *Heartburn.* Not only was she named after the heroine of *A Doll’s House*—the woman who slams the door on a dead marriage—but as the daughter of Henry and Phoebe Ephron, a successful screenwriting and playwriting team, she was raised in a home where precociousness won unique rewards. “There was a constant scurry for attention at the dinner table,” Nora’s sister Delia has recalled. “If you said something funny, Father might write it down. It was happy—and grotesque.”

“Everything is copy,” Phoebe Ephron liked to say. This aphorism was particularly applicable to the eldest of her four daughters. Nora’s letters home from Wellesley inspired her parents to write *Take Her, She’s Mine,* a play that was a Broadway hit in 1961. A decade later, as Phoebe Ephron lay dying, she told Nora, “You’re a reporter. Take notes.”

Nora Ephron was by then more than a reporter—she was among the most interesting of a new generation of writers who weren’t shy about inserting themselves into their reporting. “I feel bad about what I’m going to do here” is a typical Ephron lead, in this case atop a hatchet job on Dorothy Schiff, the former publisher of the New York *Post.* This kind of writing, Joe McGinniss commented admiringly, makes a reader feel “as if she were calling on the phone at 10 A.M. to bounce a few impressions off you over coffee.”

Ephron’s best pieces, it is generally agreed, were written between 1972 and 1974 for *Esquire.* “She was writing at a time when all issues relating to women—and, by extension, to men—were as flammable as they’ve ever been,” recalls Lee Eisenberg, who edited those pieces. “But she managed to write for a predominantly male magazine in a way that absolutely avoided the cant of the times. I know that to the next generation of women writers, she served as a model and an inspiration.”



**The first:** *Ephron, says Dan Greenburg, is a “better writer than is evident in this book.”*

The way Ephron cut through the slogans of those supercharged years was by writing incisively and cleverly about herself. Her consciousness-raising group, her rocky marriage to Dan Greenburg, the tenth reunion of her Wellesley class, her sessions with her psychoanalyst, a friend’s chance remark over the telephone—whatever entered her life had a good chance of getting written about. And so, when she got married for the second time, Carl Bernstein must have known that he was on notice; if anything interesting occurred, it was probably going to be dealt with in print.

A FEW YEARS AGO, BOB BOOKMAN, who is head of production at ABC Motion Pictures, sat next to Nora Ephron at a party. He had been thinking of doing a film about Karen Silkwood, but because of legal considerations, he needed a scrupulously accurate script. And here was Nora Ephron, a journalist who had also written screenplays. “What about the Karen Silkwood story, done as *Notorious*?” Bookman asked.

Ephron agreed. Then she did something unusual: She brought in her friend Alice Arlen to help with the research. Then she did something that is, in Hollywood, even more unusual. On her own, she promoted Alice Arlen to co-writer. Last Thanksgiving, their script, *Silkwood,* became the first film that Mike Nichols has completed in eight years. This spring, Diane Keaton will star in a film that Arlen and Ephron are now rewriting. “Nora,” says Arlen, “has been incredibly generous.”

It is necessary, when discussing Ephron’s generosity, to cite a specific act, for when her name comes up in conversation, as it often does in New York literary circles, you are much more likely to hear it from someone who has been the target of one of her barbs (such as the struggling writer whom she publicly dismissed with “What you need is to have a child”), or someone who has been cut dead by her in the presence of more celebrated friends, or someone who has been suddenly dropped by her after what seemed like years of friendship. To these people, it does not matter that Nora Ephron has suffered a great deal of unhappiness and has pluckily turned her disasters into brave jokes; as one of them once put it, “I want to see her crawl over broken glass.”

Nora Ephron will never give anyone this satisfaction. On the other hand, she certainly has given her detractors more ammunition this season. Because the question *Heartburn* raises is this: Can Ephron’s novel be read by anyone familiar with the author or her writing as a bittersweet novel of how love doesn’t work—as Ephron’s *Annie Hall*? Or is Rachel Samstat so close to Nora Ephron that a reader who knows more than a

Photograph © 1983 by Thomas Victor.

# but 'the book is just like Nora—it's very clever'..."

little about her can't help taking it as a form of nonfiction fiction?

Here is where Nora Ephron, who has obviously spent a great deal of time thinking about the problems this book might create, may find she is in danger of losing the sympathy people have felt for her these past three years.

**Happy days:** *The Carl Bernsteins were sought-after guests in New York and D.C.*

For Rachel Samstat, a 38-year-old cookbook writer who is seven months pregnant, is, right down to the Little Me prose style, a stand-in for the woman the pregnant, 38-year-old Nora Ephron was in 1979. Rachel describes herself as "swaybacked, awkward, bloated, logy"—almost exactly the same words Ephron used to describe herself in a *New York Times Magazine* article written nine days before the birth of her first son. In *Heartburn,* Rachel makes a television pilot. She is told she has "a quality onscreen not unlike Howard Cosell." Nora Ephron once made a television pilot. "The head of the company that produced the show saw it," she later wrote, "and said I had a quality on screen not unlike Howard Cosell." Rachel blinks too much on television; so, as Ephron admitted in a *Times* interview, does she.

Rachel's mother, a Hollywood agent, makes the family rich by paying attention to Bernard Baruch at a dinner party and translating his advice—"Buy something people use once and throw away"—into the purchase of Tampax stock. As Henry Ephron relates in his memoirs, *We Thought We Could Do Anything,* this is precisely what Phoebe Ephron concluded after meeting Bernard Baruch. Rachel's mother doesn't say "Take notes" in *Heartburn,* but only because she's dead when Rachel's having her late-pregnancy crisis with her husband; were she alive, Rachel muses, "she would probably have said something fabulously brittle like 'Take notes.' "

And then there's the time Rachel goes to the Pillsbury Bake-Off (about which Ephron wrote an article) and her husband sleeps with her best friend (who gives him crabs). Ephron has written that her favorite recipe is for beef borscht. Rachel's best-selling cookbook is *Uncle Seymour's Beef Borscht.*

*Heartburn* is not just a scrambled transcript of incidents from Nora Ephron's life—the end of the book, for example, is liberally sprinkled with the kind of wisdom that must have cost a lot of tears and therapy—but this psychologizing may be too little and too late to neutralize the chitchat that has preceded it. And given Nora Ephron's past writing, gossip-minded readers may not be wrong to gobble the book for its dish. Ephron, as everyone who's read her knows, is one of our greatest prosecutorial talents. "She is that peculiar phenomenon," John Leonard wrote in an admiring review of Ephron's collection of media criticism, "a blithe moralist, the mistress of the steely clause, a brilliant scourge."

But can a brilliant scourge write a bittersweet book and have it received as a bittersweet book?

Sally Quinn says yes. "If Nora's hard on anyone," she told me, "it's herself."

Liz Smith is less sure. "I'm 100 percent for her having written the book," she says, "but I'm a little in awe of how she's not too worried what the effect's going to be. I think she's probably made a problem for herself."

HAS SHE?

"The way I learned that the book was being written," Liz Smith said, "was when I heard that Mildred Newman was very upset about it." Mildred Newman is, with her husband, Bernard Berkowitz, the co-author of *How to Be Your Own Best Friend.* She is also Nora Ephron's longtime therapist. And now she is clearly the model for Rachel's therapist, "Vera Maxwell," a woman who, like Newman, wears caftans, tells funny stories, and has "a husband to match her ideas." I called Mildred Newman. Correctly, she declined to be interviewed.

I had heard that Richard Cohen, a columnist for the Washington *Post* who is a close friend of all the principal characters, was distressed to discover that some of his biography had, along with Pat Caddell's skunk-striped beard, been grafted onto the character of Carl Bernstein. I called Richard Cohen. He was not distressed. On the contrary.

"My wife and I had this little argument about something I do," Cohen told me, "and she said, 'It's true, it's even in the book.' She was reading it then; I hadn't. And I said, 'It's true then, because Nora must know.' And then I talked to Nora a couple of days later, and I told her about it, and I said, 'I didn't realize it's in the book, but I guess it's true.' And Nora said, 'That's not you, it's Richard Reeves.' "

In *Heartburn,* Rachel's first husband is described as "a low-grade lunatic who kept hamsters." He is so neurotic, Rachel says, "that every time he had an appointment, he erased the record of it from his datebook, so that at the end of the year his calendar was completely blank." This man she did not want to divorce: "I wanted to kill him."

Dan Greenburg, you'll recall, was Nora Ephron's first husband.

I called him.

"Nora is a much classier person and a much better writer than is evident in this book," Dan Greenburg said.

Which made me wonder what I would hear from Ephron's second husband, Carl Bernstein. On one hand, Ephron writes that Carl—I mean Mark—is "capable of having sex with a venetian blind." On the other, she says that "the only really awful thing" she knows about him is that he betrayed her.

I called Carl Bernstein.

"Obviously, I wish Nora hadn't written it," Carl Bernstein told me. "But I've always known that Nora writes about everything that happens in her life. And I think the book is just like Nora—it's very clever."

It could almost be a blurb. ▬

Photograph by Fred McDarrah.

# Now, the City Bike

NEW YORK'S HAPLESS BICYclists have to contend not only with sewer grates and cab doors that swing open without warning but with quarry-size potholes, lethal rearview mirrors on trucks, messengers en route to kamikaze lessons, and drivers who view cyclists as quiche-eating interlopers. And they're doing it all on narrow-tired, many-geared, buttock-numbing, backbreaking, dropped-handlebarred pseudo-racers designed for the lanes of Europe.

Help is on the way, however, in the eclectic form of the mountain bike, a new two-wheeler that borrows bits and pieces from motorcycles, ten-speeds, the teenager's BMX dirt bikes, and that old favorite, the Schwinn. It's a machine that really should be renamed "the Manhattan bike," since it will almost surely spawn a major change in the course of city cycling. "I wouldn't be surprised to see them representing 25 to 40 percent of our market in the next three years," says a spokesman for Univega bicycles.

Mountain bikes were originally designed for dirt-trail biking, a sport developed in Marin County, north of San Francisco. The urban variety will ultimately feature beefy, low-pressure, smooth tires (dirt-trail bikes have knobby, heavy treads) that are flat-resistant and can pound through potholes and over curbing that would dent the thin rims of a ten-speed. The combination of fat tires and a wider seat also makes the ride softer, and the seating position is far more comfortable for commuting than the grab-your-ankles posture required by a ten-speed's dropped handlebars.

The bike's upright seating and more stable handling—provided by a long wheelbase and a more forward thrust of the front forks—mean it is much easier for the rider to maneuver through city traffic, as well as to see coming catastrophes. The handlebars are patterned on the straight-across bars of a Scrambler motorcycle, which puts the brake levers and gearshift at your fingertips. (Right now, mountain bikes are vastly overgeared for city use, with twelve to eighteen gears and triple chain rings, but the urban variants that are being developed will have simpler five-speed, single-chain-ring setups.) These bikes are accident-resistant machines that turn city riding into a pleasant trip, instead of a harrowing adventure.

"They're going to be real popular here," says Michael Levine, a bike racer and salesman at Gene's Discount Cycles, on East 79th Street. "It's great to ride one in Manhattan—makes you feel invulnerable. As soon as I see one, I envision myself riding right up over the front of a taxicab."

"We want to have fun again," says Stella de Mariassy, manager of the Toga

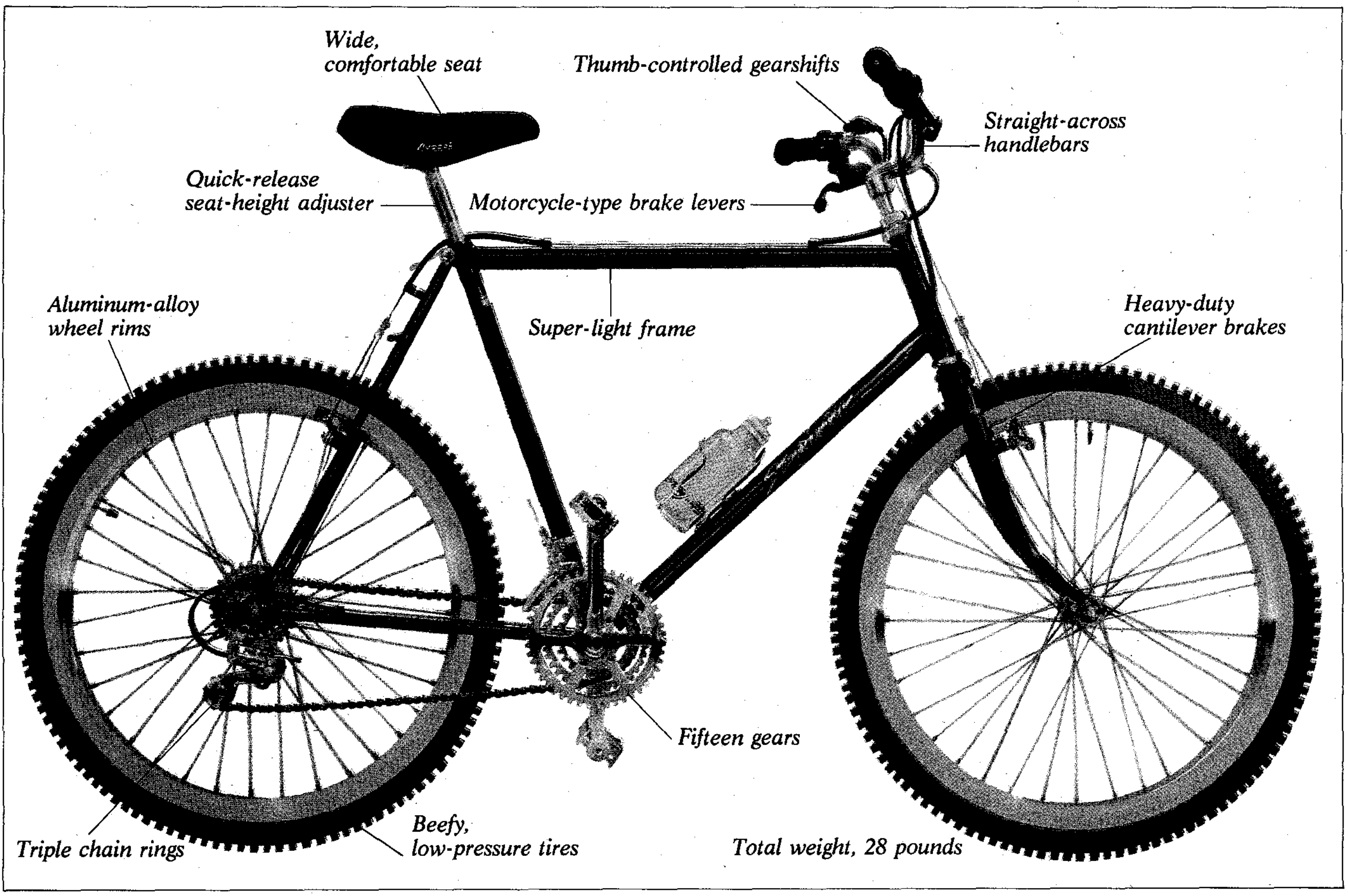

Wide, comfortable seat
Thumb-controlled gearshifts
Straight-across handlebars
Quick-release seat-height adjuster
Motorcycle-type brake levers
Aluminum-alloy wheel rims
Super-light frame
Heavy-duty cantilever brakes
Fifteen gears
Triple chain rings
Beefy, low-pressure tires
Total weight, 28 pounds

Illustration by Linda Clenney.

**Wonderwheels:** *The city bike flies over Greenwich Street's cobblestone and potholes with ease.*

Bike Shop, on West 64th Street, "and on a ten-speed you really don't get to do that, especially in traffic when you have to worry about each pothole, pieces of glass, every bottle top."

Echoes Philip Williams, the owner of Bikes and Things, on East 23rd Street, "A mountain bike is probably *the* machine most suited to the minefields of Manhattan. They're going to take away a good portion of the ten-speed market as soon as people are aware of them, because their comfort far surpasses that of a ten-speed." Pat MacGregor, of Greenwich Village's Stuyvesant Bicycle, is also enthusiastic: "The heavy tires don't get many flats. They handle reasonably well, and it's like riding a chair."

Specialized Bicycle Components, the biggest producer of mountain bikes, sold thousands of its $500 and $800 Japanese-built Stumpjumpers last year. Now middle-of-the-road mass-produced versions go for $400 to $600, and a number of manufacturers are about to introduce quasi-mountain bikes for just under $300. This is part of the reason that Michael Sinyard, president of Specialized Bicycle Components, says, "We see the market growing five- or sixfold in the next couple of years. About half our bikes are bought for use on pavement, and we've tried to promote urban riding with regular smooth, fat tires."

This year, virtually every manufacturer, from Schwinn to Peugeot, will offer the bikes. It's a good bet that the streets of New York will soon be full of them, for the harbingers are already breaking away. "We sell an awful lot of them," says Stuyvesant's MacGregor. "To messengers." **—Stephan Wilkinson**

Photograph by Ken Regan/Camera 5.

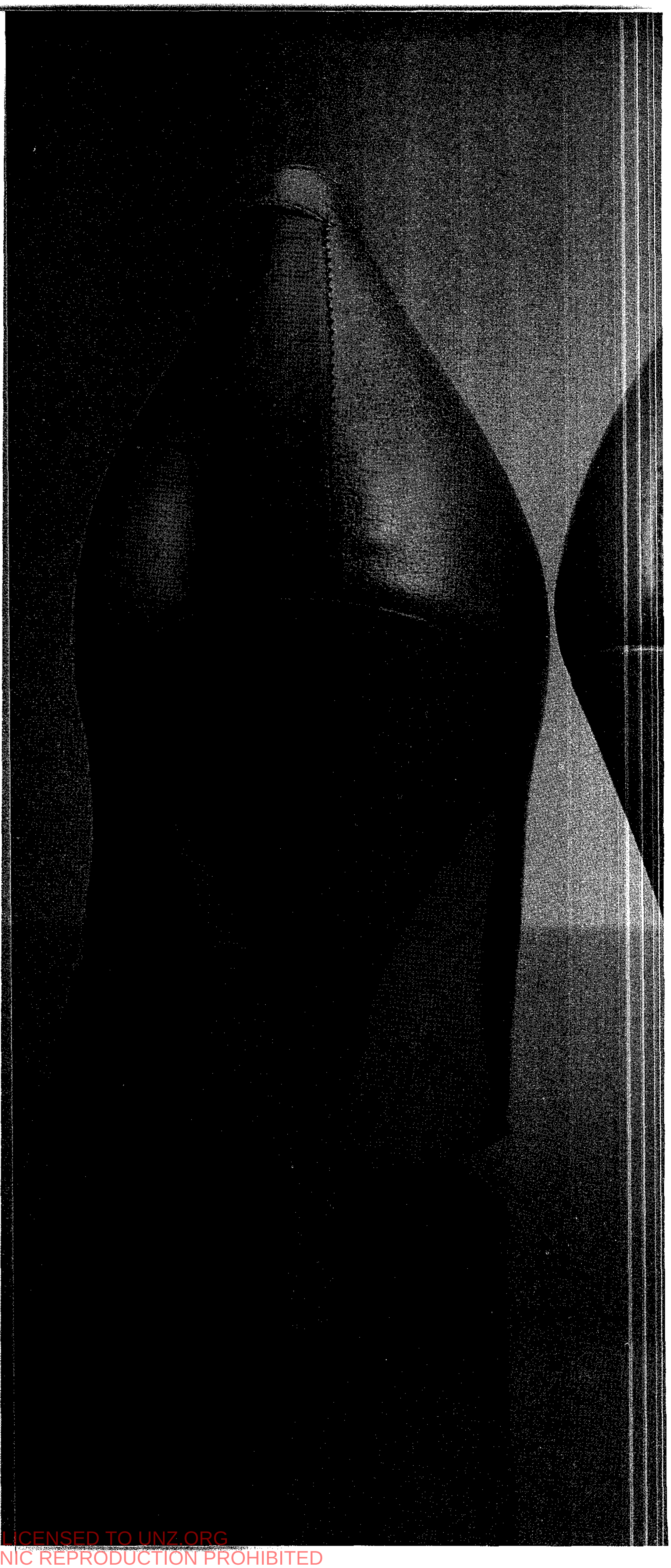
FASHION

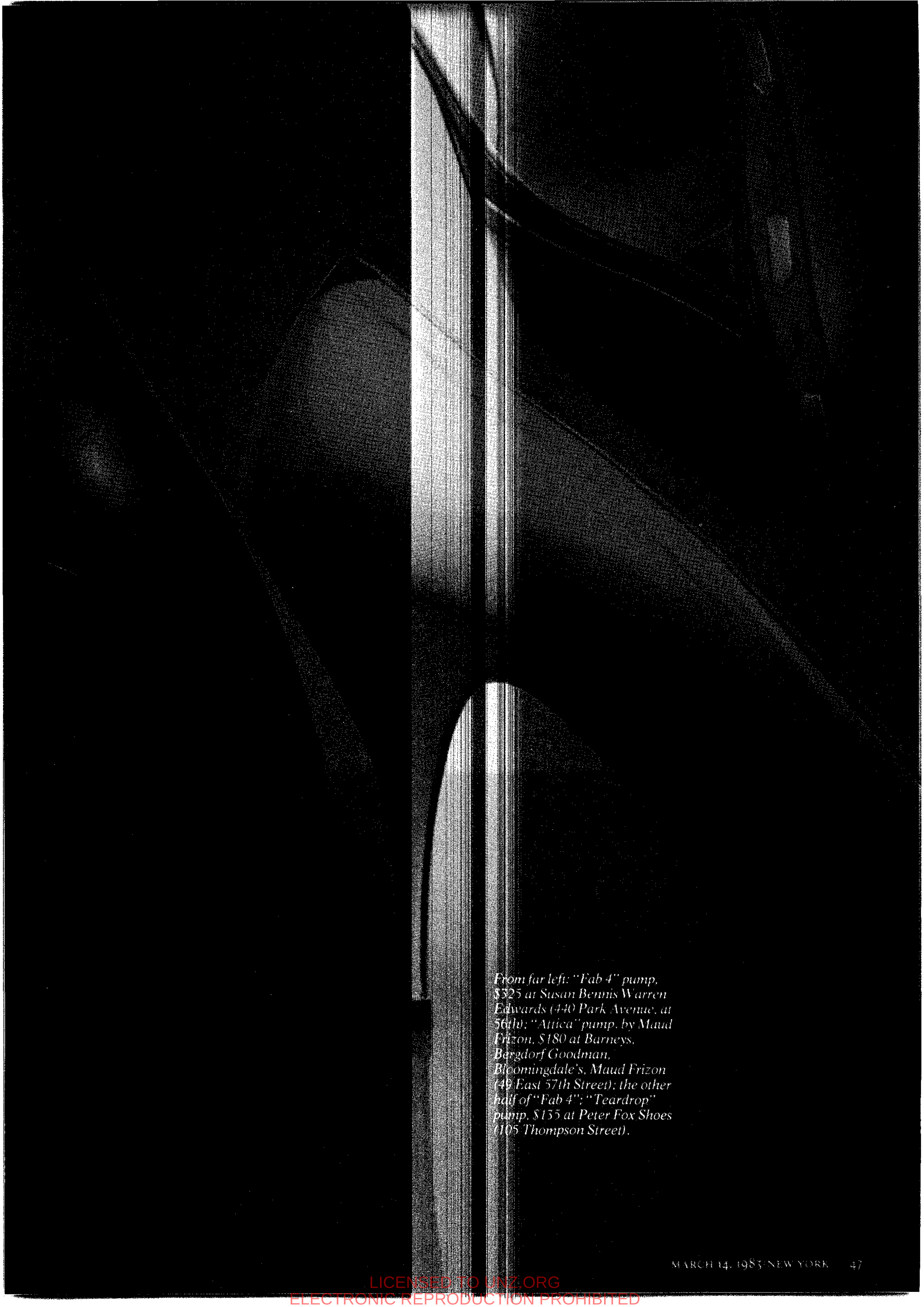
# SHOESHINE

## By Anna Wintour

Hot pink steps out with green or scarlet (the left foot not necessarily matching the right); slim, high-rising heels flatter long legs.

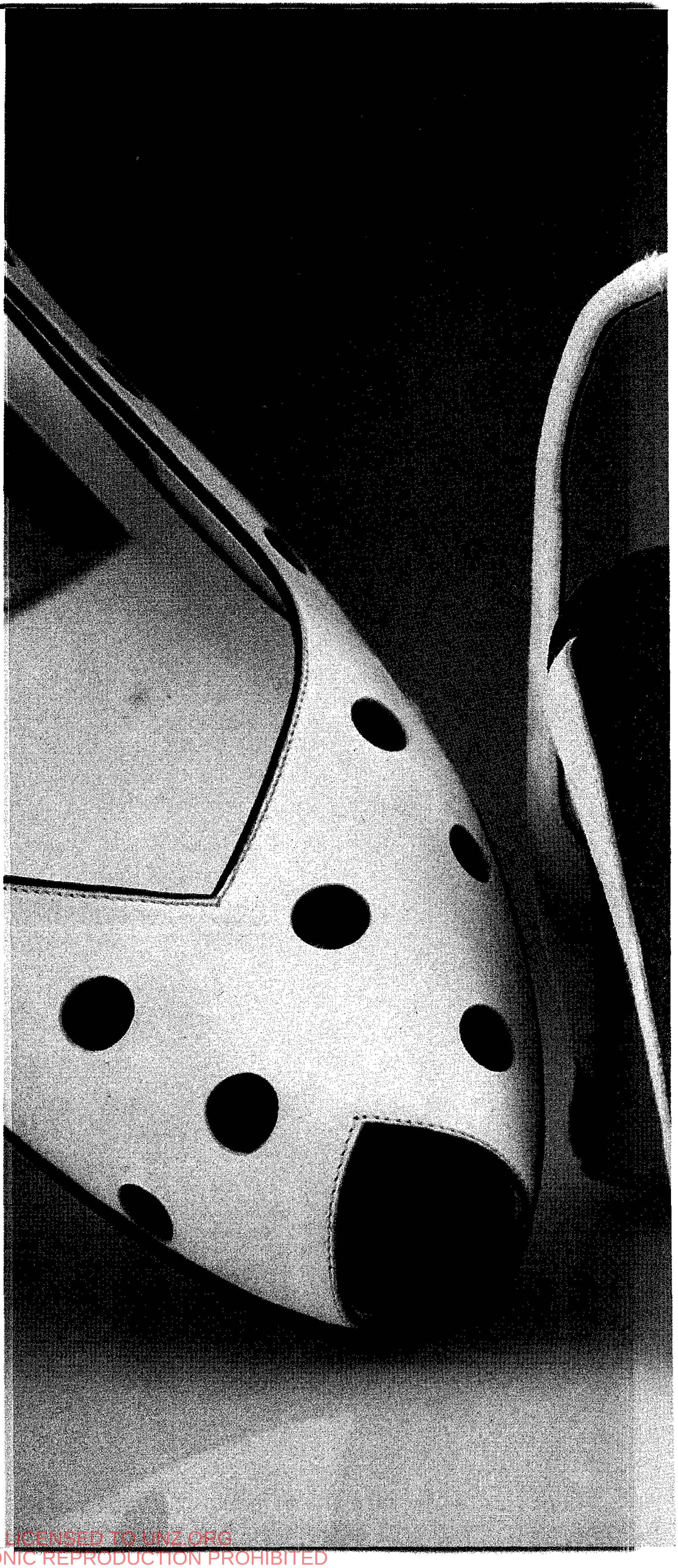
Photographed by Tohru Nakamura



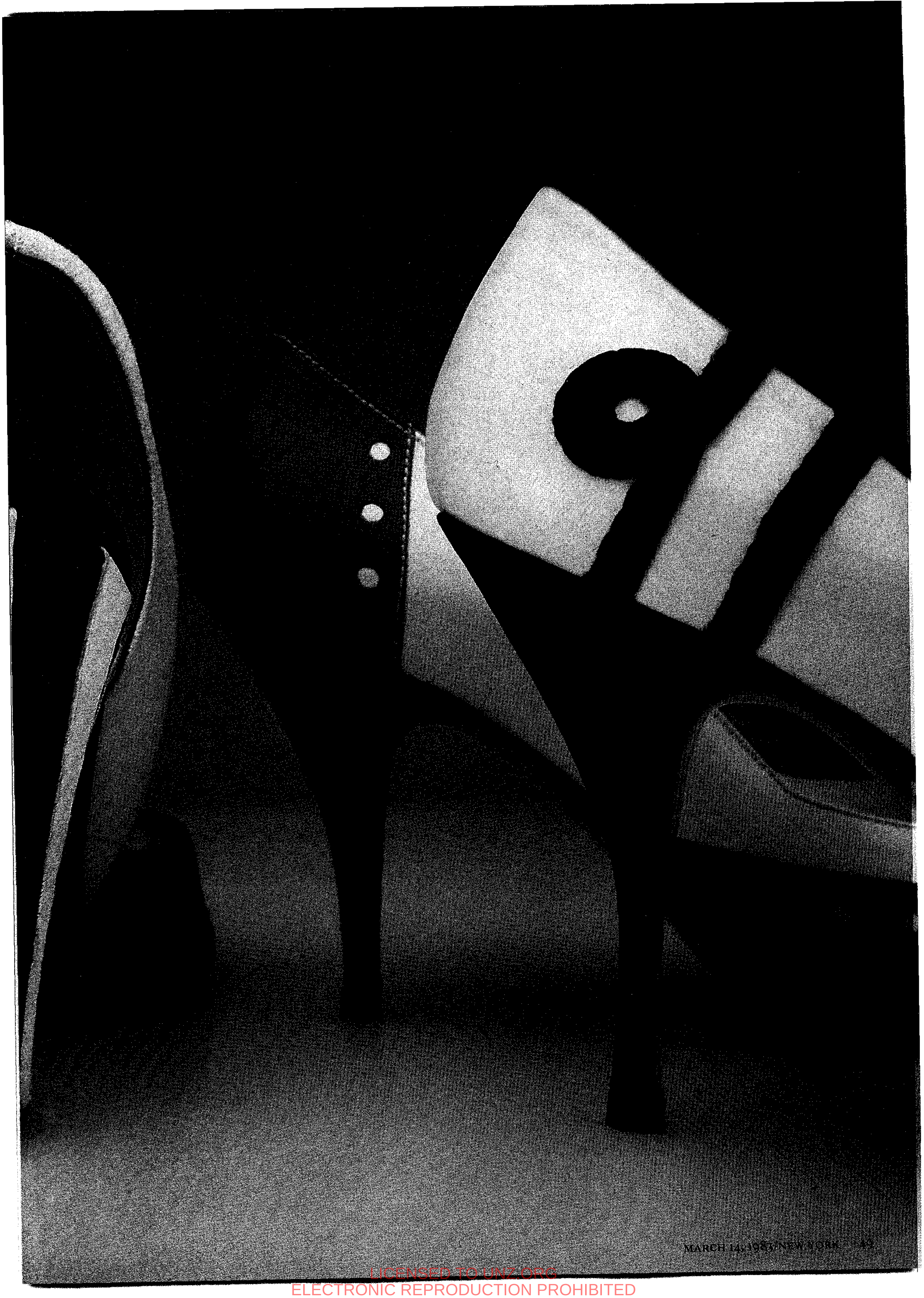


*From far left: "Fab 4" pump, $325 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); "Attica" pump, by Maud Frizon, $180 at Barneys, Bergdorf Goodman, Bloomingdale's, Maud Frizon (49 East 57th Street); the other half of "Fab 4"; "Teardrop" pump, $135 at Peter Fox Shoes (105 Thompson Street).*

# Let's get nautical . . . red, blue, or black on white and a new platform spectator look summery. And very sexy.



*From near right: "Mini" platform pump, $295 at Susan Bennis Warren Edwards; "Keino" open-toed suede shoe, $220 at Walter Steiger (739 Madison Avenue, near 64th); "Millie" open-toed platform spectator, by Vittorio Ricci, about $210 at I. Miller (734 Fifth Avenue, at 57th) and Vittorio Ricci (645 Madison Avenue, near 60th); "Ocean" pump with silk-braid trim, $325 at Susan Bennis Warren Edwards.* ▬



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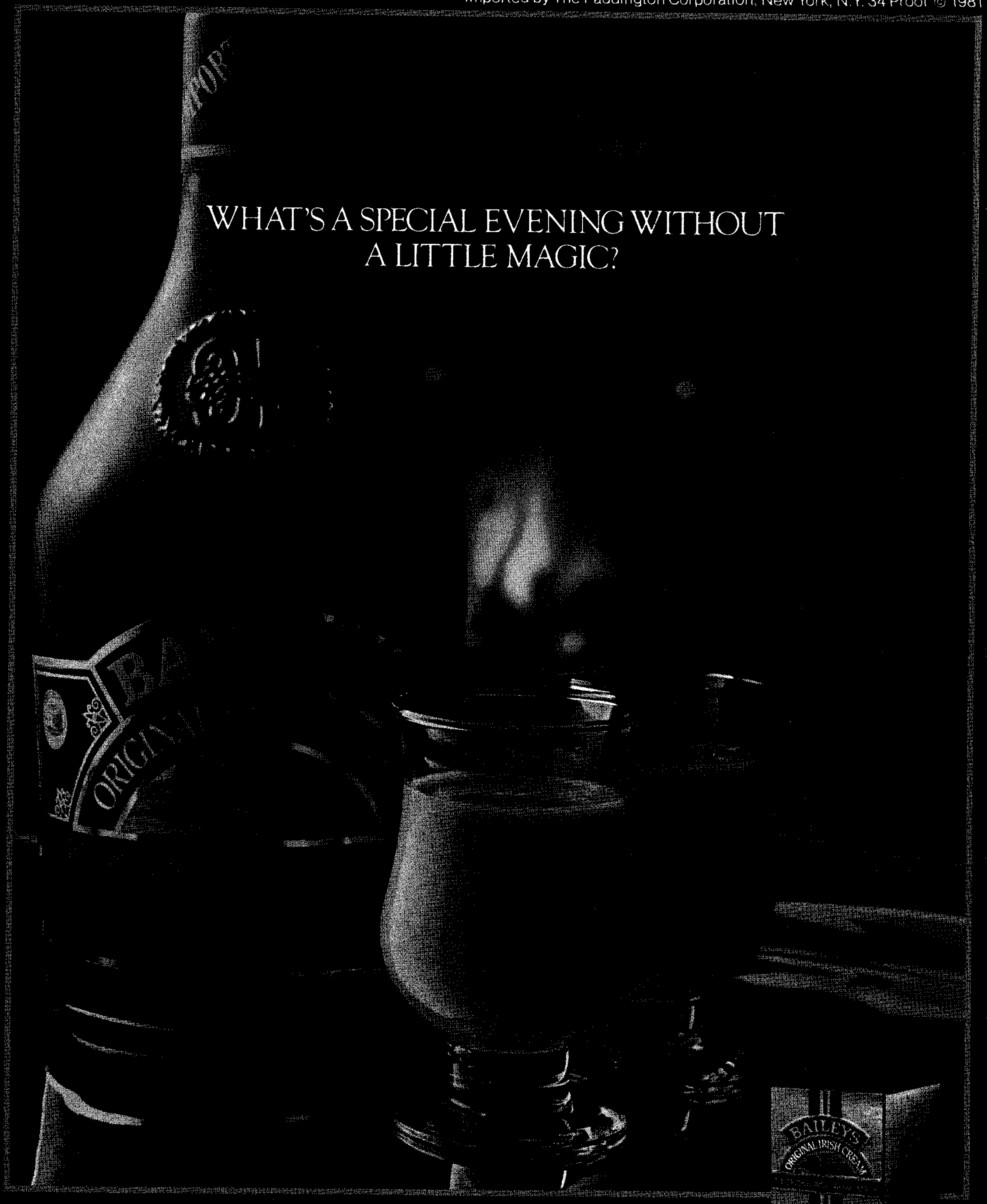
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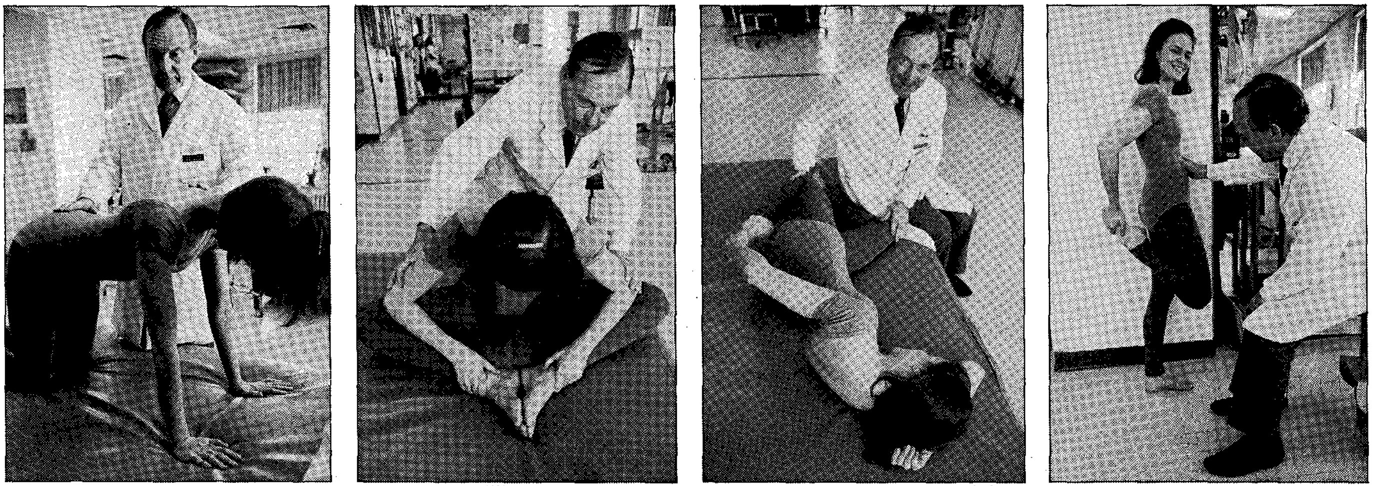
Health/Joe Kornfeld

# GETTING YOUR BACK UP

"...Two New York doctors are having remarkable success prescribing megadoses of exercise for back-pain patients..."



**Learning the routine:** *Dr. Willibald Nagler teaches a patient her series of individualized exercises.*

FOR THIRTEEN YEARS, EXCRUCIATING lower-back pain ruled the life of a man we'll call Jim Klein. A sneeze could leave him crooked and in agony for weeks. His boss was growing tired of his frequent sick days, his closed office door while he lay on the floor to relieve the pain. His wife hand-washed the steel-spined corset he had to wear each day, served countless suppers in bed, and chauffeured him during rush hour, when straphanging on the subway became unbearable. When she was forced to quit her job because she was pregnant, they became desperate. Here he was, only 36 years old, and about to be a father for the first time, but he was a semi-invalid.

He'd tried a dozen different doctors and therapies since graduate school, where bravado in the weight-lifting room had touched off his condition, but his back pain had only grown worse. He felt unmendable, like broken glass.

Then Klein finally got lucky. He was referred to Dr. Willibald Nagler, the Anne and Jerome Fisher Physiatrist-in-Chief at New York Hospital. Dr. Nagler injected a local anesthetic into the "trigger points" in Klein's hip muscle to break up the tiny, scarlike knots that kept the surrounding muscles tense and prone to spasm. He also prescribed a routine of daily exercises tailored especially for Klein's condition. This combination of therapies worked: In the past five years, Klein has taken only one sick day for back spasm—when muscles are painfully locked. He can jog again, and swing either of his daughters over his head.

Statistics suggest that Klein's ordeal is common, but not his deliverance. Backache, rated the number-three cause of visits to the doctor, is a persistent problem for some 25 million Americans. Of these, 2 million cannot work because of the pain, and another 5 million are partially disabled. The surgery, bed rest, and light exercise sometimes prescribed do not seem to help.

But Dr. Nagler and a handful of like-minded specialists around the country have a reputation for beating the dismal odds. Through follow-up examinations and surveys, Nagler says, he has found that 80 percent of the patients who continue to do his exercises regularly are long-term success stories. They're working comfortably, playing tennis or jogging, and living normally—even those who first came to him after back surgery had failed to help. There's a similar report from the office of Dr. Hans Kraus, who pioneered many of Dr. Nagler's techniques. Both physicians say their main secret is more and better exercise than is usually prescribed.

Of course, it's hard to measure accurately the results of back therapy, partly because patients aren't willing to forgo treatment in order to serve as research controls for lengthy experiments. Therefore, no one can say what percentage of patients undergoing one therapy would improve without any treatment. But Dr. William Hamilton, who is an orthopedic consultant to the New York City Ballet and practices at St. Luke's–Roosevelt Hospital Center, believes Dr. Nagler's statistics because, as he puts it, "he's an honest reporter." Busy with surgery and dancers' knee problems, Dr. Hamilton often sends Dr. Nagler his tougher back cases. Orthopedists and neurosurgeons dominate back care, but Dr. Hamilton thinks many aren't geared for those patients needing aggressive, non-surgical therapy. Drs. Nagler and Kraus are physiatrists, doctors who specialize in physical medicine, and their back treatments, which get sufferers out of bed and doing strenuous daily exercises, are in keeping with their specialty—one that puts paraplegics and stroke victims on the parallel bars.

Orthopedists mostly blame the spine for chronic and disabling pain, says Dr. Kraus, who's known as a savior of celebrities. (He treated the war-injured back of John F. Kennedy during the White House years and got a tribute from Robert Altman on *The David Susskind Show* for making him a functioning movie director again.) The most notorious cause, of course, is nerve compression by a damaged disk. One of these spinal shock absorbers can bulge beyond the sandwiching vertebrae, or even spew out some of its gelatinous interior, if age or injury has weakened its leathery casing. Nerve compression can also stem from degeneration of the facets—bony spurs that chain-link the vertebrae and also form tunnels for nerve roots branching

Photographs by Jody Caravaglia.

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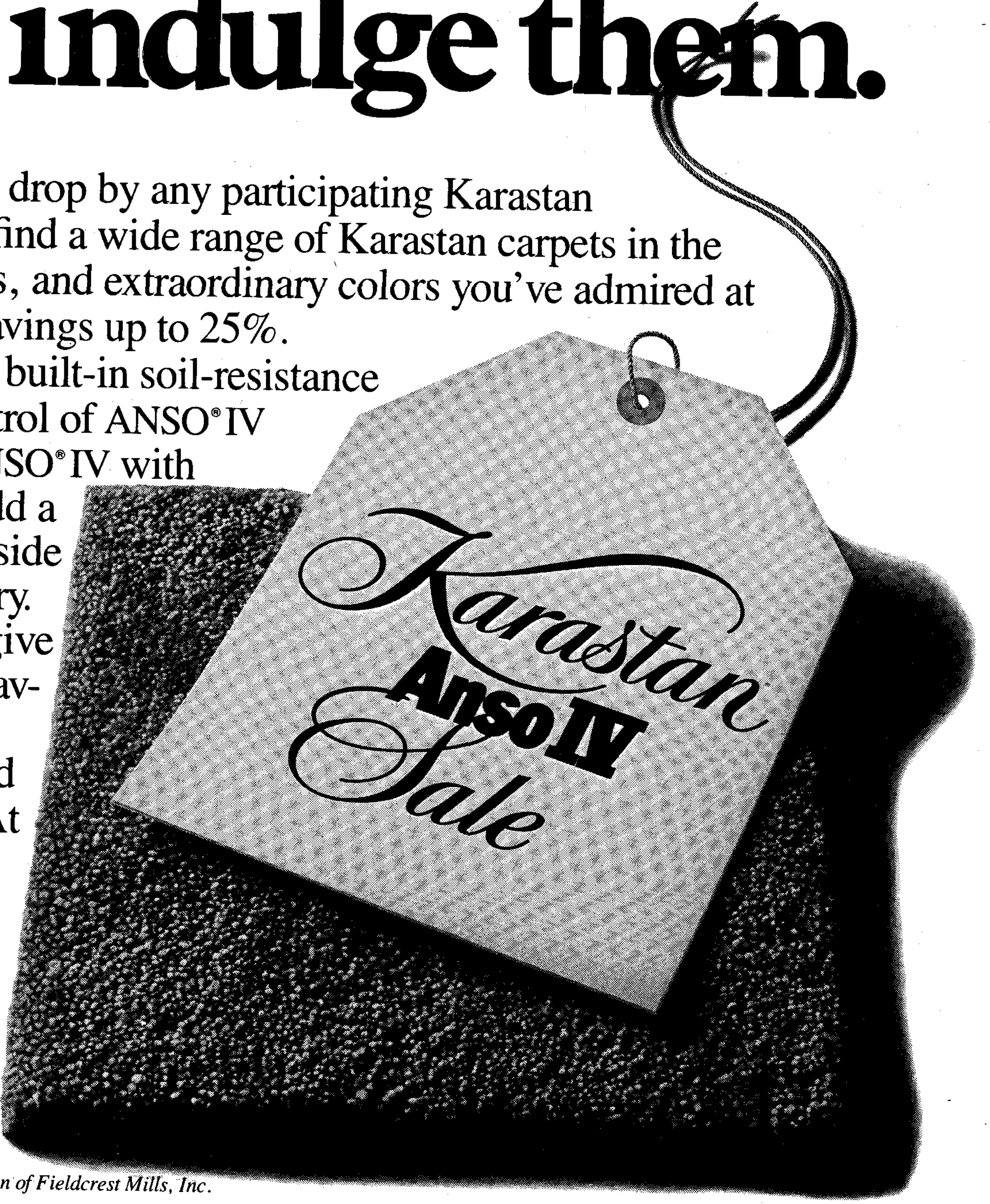

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"...'Many back doctors underrate muscle in rehabilitation,' says Dr. Kraus..."

off the spine. At the bottom of the list of common causes is back muscle that's weak, stiff, or otherwise trouble-prone.

"Many back doctors underrate muscle as both a culprit and an ally in rehabilitation," says Dr. Kraus. He's been challenging their view since the 1940s, when he and some research collaborators at Columbia University ruled out disk and other spine problems for 83 percent of approximately 3,000 back patients, many of them with chronic and agonizing pain. Instead, virtually all of these people failed muscular-fitness tests. Typically, back and hamstring muscles were too tight for toe touching, and abdominal muscles were too weak for sit-ups. The Columbia team prescribed an exercise regimen and followed the progress of 233 of these patients for two to eight years. It found that 82 percent of them had excellent recoveries—a statistic that equals and supports Dr. Nagler's figures.

But what about definite spinal damage? Let's say that back pain shoots into the calf and that this sign of nerve-root compression is confirmed by a myelogram—the X-ray in which a dye is injected into the spine. Even here, says Dr. Nagler, the condition of the muscles can be crucial, because they are the guy wires for an otherwise rickety spinal tower. "If they're supple and strong, they can keep a disk or facet from pressing on a nerve or causing inflammatory stress to a tendon. And the muscles themselves will be less prone to spasm, which occurs in reaction to an unstable spine."

Nevertheless, there are surgeons who automatically scrape out a problem disk, according to Dr. Richard Fraser, a New York Hospital neurosurgeon—even though "non-surgical therapy would be appropriate in 85 percent of such cases." He often won't operate unless a patient has first failed to improve with treatment from Dr. Nagler. Going farther, Dr. Kraus charges that non-surgical therapy, even at top medical centers, "is frequently inadequate. Doctors tell patients to get in bed during a back episode, which is usually counterproductive because it weakens the muscles, and should only be recommended for patients in the inflammatory throes of a disk rupture. As a long-term solution, doctors prescribe aspirin or stronger painkillers instead of exercise. Or the exercise they prescribe is too brief to help, and not individualized."

Dr. Bernard Jacobs, a clinical professor of orthopedic surgery at Cornell University, disagrees. "I find the Kraus or Nagler approach too rigid," he says. He believes that sit-ups and other exercises that move the joints can worsen pain for a lot of patients with spine problems. "Some have to be limited to isometrics, such as lying on a bed and just tightening the abdomen," says Dr. Jacobs.

He also thinks that it's perfectly fine to crawl into bed if your pain is acute. "There's no evidence that a week of bed rest will compromise muscles, and there are studies showing it will get you back to work faster."

Drs. Kraus and Nagler, on the other hand, keep their patients active by prescribing a sequence of a dozen exercises that a patient typically goes through forward and then backward in two half-hour sessions a day. They begin with what Dr. Kraus calls a "neglected but essential" relaxation sequence, in which patients go rag-doll limp on the rug as they flop their heads from side to side or exhale yoga-style. Next come modified sit-ups with knees flexed—strong abdominal muscles can take an enormous strain off the back muscles—and while seated on the floor a slow dipping of the head between the thighs. Some exercises are specially designed for particular kinds of patients. For instance, a jogger sidelined by pain may grimace through a double dose of hamstring stretches, first on a bed and then with palms against a wall.

Don't expect the blood-surging high of jogging or the macho challenge of a Nautilus machine from these exercises. The daily boredom of doing them has turned television shunners into floor-bound oglers of *Love Boat* reruns. It's also created a compliance problem. "But quitters usually become very diligent after their backs get into trouble again," says Dr. Nagler.

His physical therapists teach the exercises in curtained cubicles, and staff doctors may periodically adjust the regimens, just like medication. Dr. Kraus also customizes the exercises for his patients. And he believes that there are millions of moderately troubled backs that can be exercised back to health without a doctor's supervision. He's designed exercises for a six-week back-care course given at Y.M.C.A.'s around the country, and has included some of them in his latest book for the popular market, *Sports Injuries*.

Both Dr. Kraus and Dr. Nagler often begin their treatment with injections for trigger points—another little-used technique. Exasperated by doctors who liken them to acupuncture points, Dr. Kraus cites voluminous research, dating back to the 1920s, that has unearthed tangible evidence of their existence. Under a microscope, biopsied muscle reveals waxy

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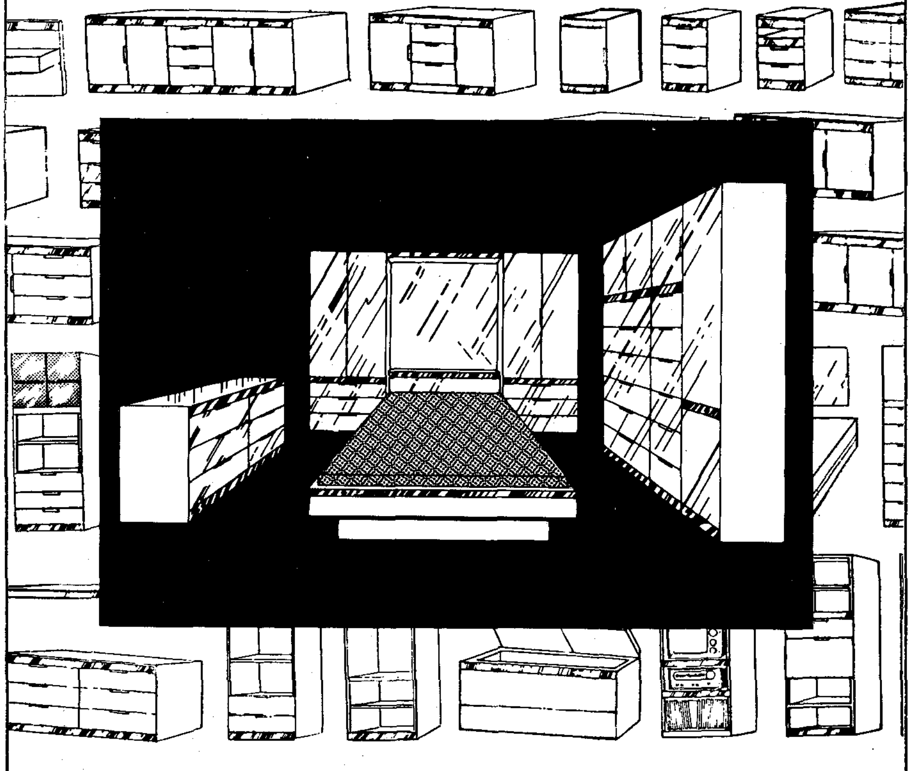

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nodules composed of misshapen cells. Trigger points can be created in animals by intense cold or muscle-tightening electricity, which suggests that those in humans are caused by unremitting tension, the strain of lifting heavy objects, or other stresses that choke off blood supply. Just how these lesions create back pain is not known.

Dr. Kraus probes for trigger points with his fingers only when a patient's back isn't in spasm. When a patient winces at pressure on a spot that feels hard beneath the skin, the doctor knows he's found one. His treatment—used on about half of his back patients—is to inject a local anesthetic into the lesion while jabbing it with the needle from several angles. The treatment works because the puncturing and the hydraulic pressure of the fluid break up the lesion. The anesthetic is used only to dull the pain of the treatment.

It's okay to walk a few blocks to work right after an injection, but sports are not allowed for at least a few weeks. On each of the next three days, the patient returns to Dr. Kraus's office to recline for twenty minutes while electrodes applied to his injected muscle put it through mild contractions. Along with some gentle exercises, this prevents a spasm in reaction to the treatment. Then the patient starts the prescribed series of exercises, beginning with only a few, but gradually adding more.

The Kraus and Nagler brand of therapy is not exclusive to New York. Megadoses of exercise and trigger-point injections are standard at the University of Miami, in Florida, where neurosurgeon Dr. Hubert L. Rosomoff runs a kind of inpatient boot camp for hard-core back patients, who usually come in unable to work or even to walk. Dr. Rosomoff reports a long-term success rate of 86 percent—measured by such standards as a return to work or the golf course—which is similar to Dr. Nagler's and Dr. Kraus's.

So why aren't more back specialists sold on exercise and trigger points? Many doctors simply have not learned about the therapy, and others, like Dr. Jacobs, are skeptical of the success figures. "I imagine that Nagler, for instance, gets a special type of patient," says Dr. Jacobs, who prescribes some form of exercise and gives trigger-point injections to about 25 percent of his patients. "Anybody who sticks with his exercises would also be motivated to lose weight if that is straining his back, and maybe he'd eventually learn to laugh off his pain."

Jim Klein, for one, won't accept such theories. "I was always trim, and I could never have learned to ignore that pain," he says. "Nagler's treatment worked. I don't need any controlled study to persuade me." ▬

## Movies/David Denby

# COMIN' THRO' THE RYE

"...*Local Hero* is *Brigadoon* without bagpipes, a wonderful movie that creates magic without resorting to special effects..."

**By yon bonny banks:** *Peter Riegert, Burt Lancaster, and Peter Capaldi.*

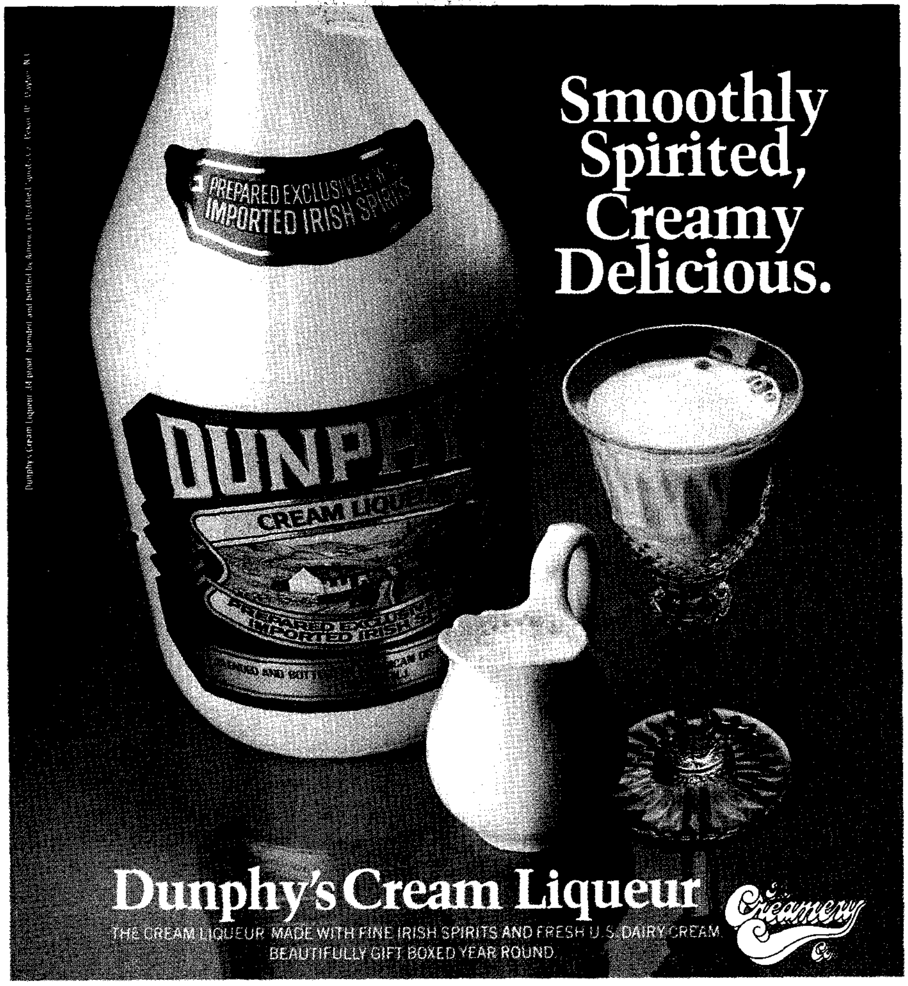
DIRECTORS WHO CAN WRENCH A FEW laughs out of a good script or link a couple of gags together keep the movie business alive. They will all go to Hollywood heaven, and eat together at the great commissary table in the sky, but they're not rare. On the other hand, a director with a comic vision of his own—a way of seeing the world that is funny or odd down to its roots—comes along perhaps once in a decade. Bill Forsyth, the young Scottish writer-director, may be one of those talents. The first film of his to be shown here, *Gregory's Girl*, a very slight comedy about a gangly, lovesick teenage boy in a Scottish "new town," was whimsical and just a little too cuddly-cute, but Forsyth demonstrated that he had a "touch." Again and again, he pulled back from obvious gags while springing mildly subversive satire and casually daft jokes from the most benign contexts. Forsyth's wonderful new movie, **Local Hero,** both expands and fills in the genial atmosphere of *Gregory's Girl.* This director is beginning to create a world that operates according to laws that he alone could give it.

The press notes for the film reveal that *Local Hero* was born when producer David Puttnam read an item in the newspaper about a Scot selling his private North Sea island to an American petrochemical company. Puttnam's idea was a comedy about powerful Texas oilmen and rural Scots; Forsyth took it from there. The first thing that's notable about *Local Hero* is how firmly all the conventional ironies (J.R. dancing in a kilt—that sort of thing) have been avoided. These Texans aren't vulgarians in ten-gallon hats. The head of the company, Felix Happer (Burt Lancaster), imperious and willful in the grandly vague style of men who have been powerful all their lives, is an elderly bachelor whose emotional life is completely caught up in astronomy—constellations, stars, and the comet he dreams of discovering and naming. Like the brilliant, moonstruck Howard Hughes, or J. P. Morgan, who had his theories of history, Happer is the American millionaire as visionary and crank; Burt Lancaster, tensing those still-massive shoulders, brings out the full measure of melancholy that has always lurked under his charging physical power.

Happer sends a lieutenant, MacIntyre, or Mac (Peter Riegert), to buy a Scottish coastal village and turn it into an oil-refinery site. Mac, about 30, is a bright and successful executive, but his personality begins and ends at his desk. With his glib, confident talk of money and deals and cars, he has the young corporate man's dullness, the utilitarian competence that leaves women unexcited, and Riegert, one of those rare actors who convey intelligence, plays him with an easy manner that nevertheless betrays the way Mac's skill at business covers his depression about himself.

Driving to the small Scottish town with Danny (Peter Capaldi), a very young oil executive—another of Forsyth's loose-limbed, awkward, silly-in-love Scots—Mac is overtaken by fog and spends the night in the car. Something mysterious happens here, maybe something magical, for when the two men wake in the morning and drive into the remote village of Ferness, there's definitely been a change in the air. From that point on, everyone is a little pixilated. With its small, neat white houses, Ferness, set on a calm bay surrounded by mountains, is placidly beautiful, and the place is visited by wonders: Shooting stars and the northern lights throb in the sky, and the Atlantic currents wash odd things up onto the shore—crates of oranges, exotic shells from the Caribbean, jovial, capitalist Russians bearing goods. The town's inhabitants—an eccentric, hardworking lot—are so accustomed to the unexpected that they never bat an eyelash.

In his quiet, deadpan style—so measured it could almost be called contemplative—Forsyth piles on the incongruities. Yet he explains nothing, prepares nothing, and never comments on a joke once he's made it. The movie's surface is calm, unruffled, but one bizarre thing after another happens—intelligent mermaids rise from the sea—and finally the incongruities join together for us in a kind of harmony. In this peaceable kingdom, a phantom cyclist roars by Mac every time he comes out of his inn; the minister is a black African with a Highlands accent; and a single punk—a forlorn girl in leathers and blue-green hair—lounges around town, ignored by everyone. The details are arbitrary; there's no reason for any of these things to be so. But in time, lulled by the consistency of Forsyth's errant view, which has just enough bite in it to keep the movie from going soft or coy, we can't see any reason they should *not* be so. Our perception of reality has been gen-



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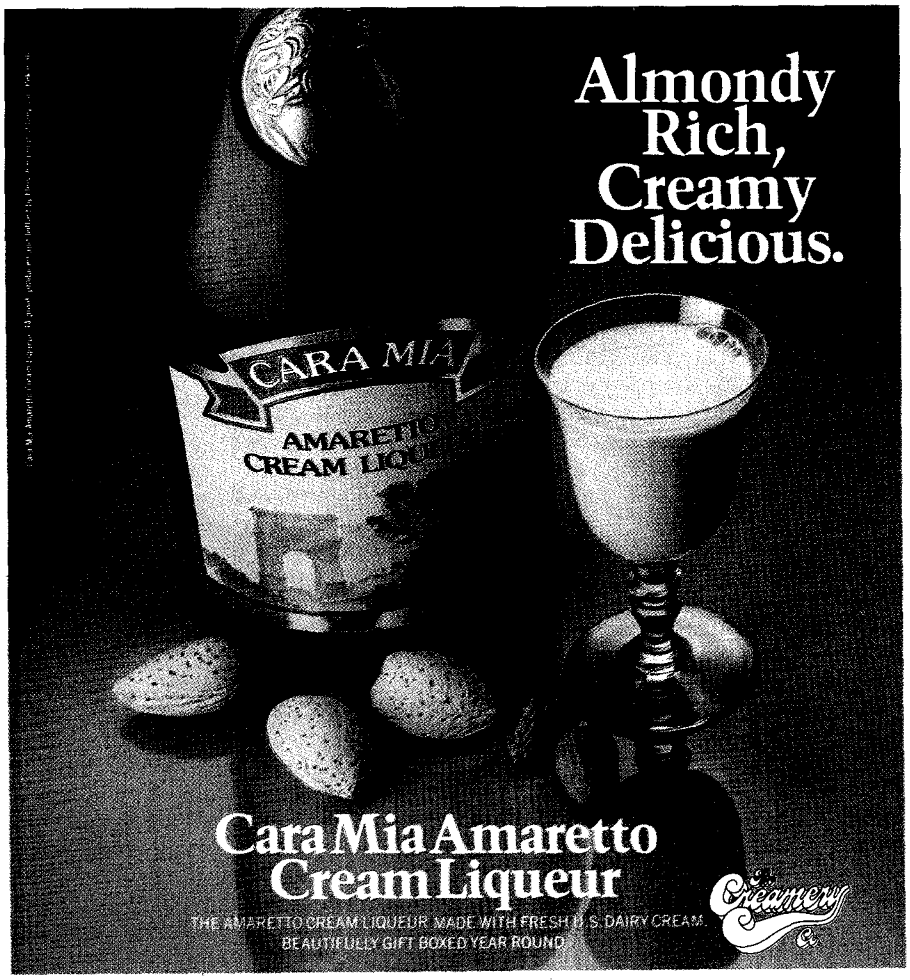

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tly undermined; we're teased out of rationality.

As Forsyth detonates his shrewd, happy little jokes, the pale-blue northern skies deepen at dusk, the bottles of 42-year-old scotch are opened and consumed, and Mac, the buttoned-up-tight American, falls under a spell. Mac is undone, yet Forsyth is sympathetic—he's not about to use the Scots to show up an American. Nor does he turn his countrymen into cloying little darlings. Indeed, the townspeople are more than eager to sell their property, even though an oil refinery would obviously destroy everything wonderful about the town. Their representative, the clever young accountant Gordon (Denis Lawson), who also doubles as innkeeper, knows that putting Mac under a spell is the best way of getting a good deal out of him. Like Steven Spielberg, Forsyth has a strong sense of the comic and spiritual possibilities of goodness. What makes him a filmmaker for adults—and also completely contemporary in feeling—is that he doesn't require the pretense of innocence to make goodness believable.

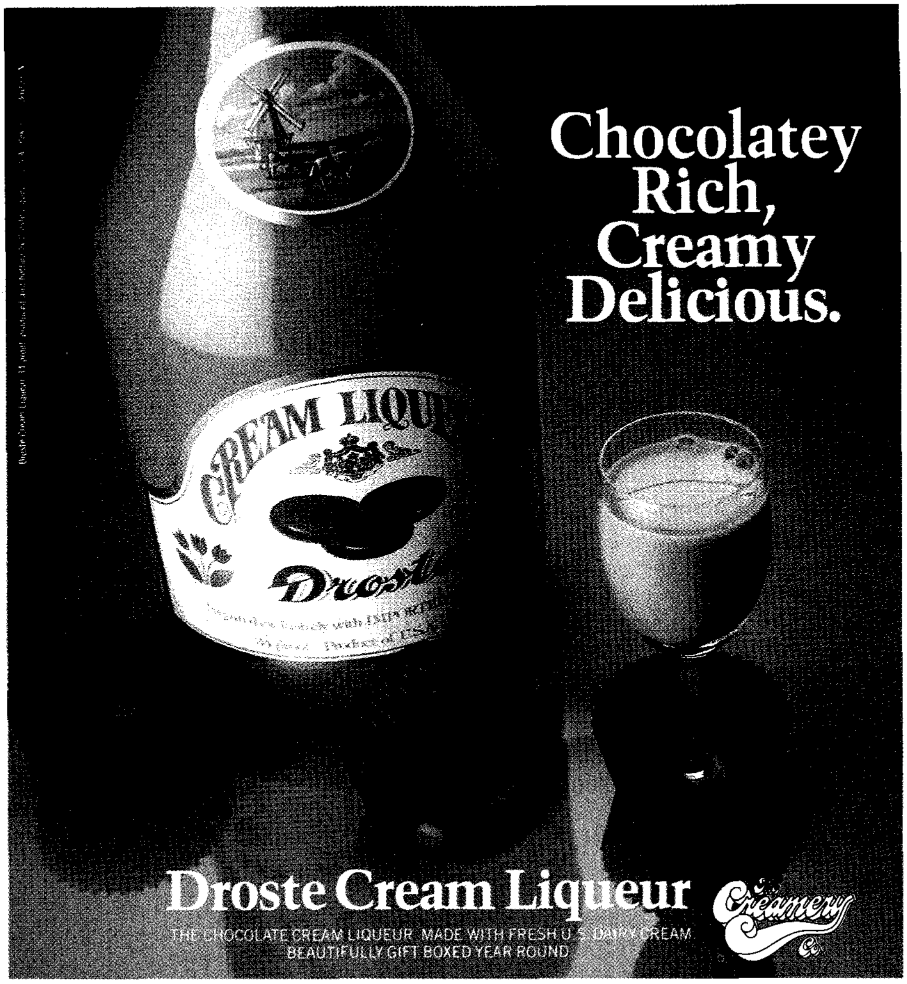
Forsyth might have turned *Local Hero* into a conventionally satirical study of the effects of money on a town of poor Scotsmen (the Ealing comedies of the fifties had similar themes). Or he might have taken the greening of Mac so far that the young executive would turn against his own company and rally the town to a defense of its paradise. Rather than these clichés, what engages Forsyth is the almost uncanny mood of enchantment and wonder that becomes possible when the will is relaxed and the mind is ready to accept the improbable. *Local Hero* is *Brigadoon* without bagpipes. When the half-mad genius Happer shows up, descending from the sky like his wished-for comet, the triumph of Ferness is complete. For, of course, the visionary Happer belongs there, communing with the shooting stars. Happer's arrival is one of the truly magical moments in recent movies, and Forsyth, unlike Spielberg, creates his magic without resorting to a single special effect. With luck, this director could turn into a splendid maker of oddball comedies—but comedies with a strong center of melancholy and a calm, unhurried sense of beauty.

YOU MAY FEEL THAT YOU'VE GOT DUST IN your mouth while watching **Tender Mercies:** This first American film directed by the Australian Bruce Beresford (*Breaker Morant*) is set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once great country-and-western singer whose life has gone to hell. As the movie opens, the boozy, broken-down Mac finds himself in a motel room next to a gas station in the middle of nowhere. Flat broke, he does odd jobs for Rosa Lee (Tess Harper), a young blond widow who lives out there on the plains, unfrightened, with her little boy. After sneaking glances at Rosa Lee out of the corner of his eye, and speaking in monosyllables, Mac proposes. "It's no secret how I feel about you," he says. "A blind person could see that." Despite many dull movies, I'm not completely blind yet, but I couldn't see much of what Mac's talking about. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Robert Duvall looks convincingly worn, and he speaks in a flat, resolutely unmusical twang; the only time we're aware of any personality in the obdurate, remote Mac is when a little mean grin breaks out on Duvall's face. And that isn't often.

Horton Foote, who wrote the original screenplay, specializes in southern gothic (the adaptation of *To Kill a Mockingbird* and another film with Duvall, *Tomorrow,* based on a Faulkner story). He has made Mac withdrawn and stony, an anguished man who has lost the impulse to entertain people or possibly even to cheer himself up. Foote is trying to get at the failure and tragedy behind country music, the baffling indifference of God's will, which leaves religious people like Mac and Rosa with little choice except to endure in silence.

*Tender Mercies* is a flinty movie, and almost priggish in the way it congratulates the hero for not wanting to get back into show business, with its corruptions of success and money. Mac's first wife, the tempestuous singer Dixie (Betty Buckley), has become a big star, but she's a pill-popping wreck, miserable in her affluence. We're supposed to see that Mac's simple, silent life out there on the plains with boring Rosa Lee is morally preferable. Well, maybe it is, but Foote and Beresford haven't solved the problem of making an interesting movie about it. A movie hero has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is the movie.

DISGUST MAY FIRE UP AN ARTIST, INSPIRING him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel), disgust will destroy his art. My feeling about the British director Lindsay Anderson (*If. . . , O Lucky Man!*) is that his bilious disposition only fuels an intellectual incoherence and cheapness. Anderson's new movie, **Britannia Hospital,** is truly atrocious. Using the chaos of a London hospital as a metaphor for England in her decline (how original!), Anderson whips himself into a frenzy, producing one crude, inaccurate, unfunny scene after another. The movie is a misery to sit through. ■



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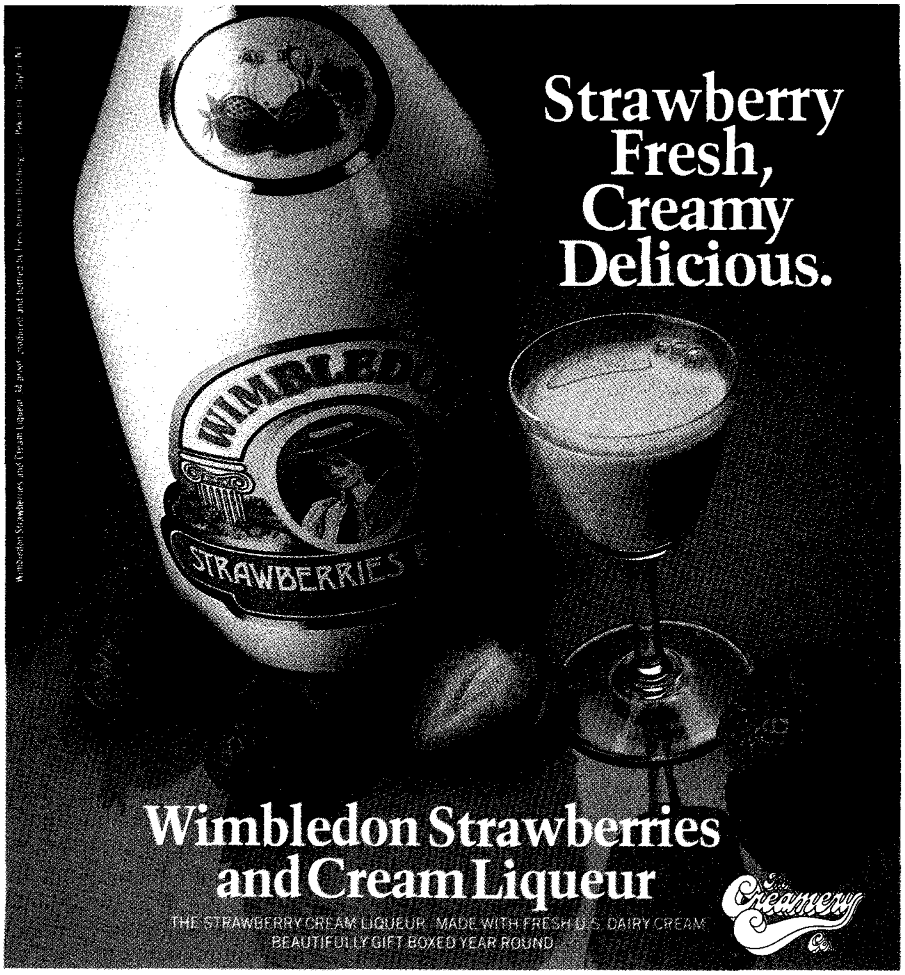

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Music/Peter G. Davis

# BIRTHDAY BASH GREETINGS

"...Claudio Arrau is still performing with the energy of a youngster in his search for the deepest musical values..."

POSSIBLY **Claudio Arrau** TOOK SOME sort of pleasure from the big fuss that was made over him at his eightieth-birthday recital in Avery Fisher Hall, but it seems unlikely. During the formal presentation ceremonies after intermission—a citation from the Beethoven Society, a telegram from Ronald Reagan, and a letter of congratulation from Mayor Koch—he seemed acutely embarrassed and more than eager to get on with the program. Such belated political gestures from on high may be appropriate and deserved on these occasions, but no one is fooled by them, least of all the recipient. ("Arrau? Arrau? Oh yes, wasn't he that Chilean fellow who played the piano soundtrack for Liz Taylor's *Rhapsody*, in 1954?")

**Arrau at 80:** *His mission—to play great music for an audience.*

Even the presence of a cheering capacity audience may have struck Arrau as a bit out of the ordinary. The pianist's coterie of admirers in this country, although fiercely dedicated, constitutes a comparative minority. For nearly half a century, New York has been essentially a three-pianist town: There was Arthur Rubinstein for grandly scaled romantic splendor, Vladimir Horowitz for frenzied virtuosity, and Rudolf Serkin for rigorous intellectual stimulation of the spirit. That seemed to cover all the necessary bases, and Arrau never fitted into a convenient category. He managed to combine the most distinctive elements of his three famous colleagues, and that made piano buffs uneasy. In fact, I sometimes wonder why Arrau has chosen to make his home in the New York area for the past 40 years, since his unusual qualities have always been more appreciated on the other side of the Atlantic.

Well, Rubinstein has left us, Horowitz surfaces erratically when the spirit moves him, and Serkin gives just one New York recital a season. Only Arrau continues to ply his craft steadily and with the energy of a youngster. Even at the age of 80, he has not lost sight of a performing musician's basic mission—to play great music in front of an audience. Perhaps that is why the rather disappointing nature of his birthday recital did not seem to matter all that much. Arrau's quest for the deepest musical values often leads to unpredictable results and probably has done so since he first appeared in public 75 years ago.

I would not want to make facile generalizations about how his age or current views on Beethoven, Liszt, Debussy, and Chopin affected his performances on this occasion. I did find the Beethoven *Waldstein* and *Appassionata* sonatas a shade undervitalized and excessively private ruminations, although the surging washes of poetic tone in Liszt's Ballade No. 2 and the delicately woven filigree of Debussy's *Reflets dans l'eau* doubtless altered many listeners' perspectives on these familiar pieces. But then, who knows what he might do with the same program the next time out?

Fortunately Arrau's milestone year has inspired events of more lasting significance than one uneven anniversary recital, the major tribute being a mammoth compilation of his recordings made for the Philips label since 1964—58 discs that are bound to be regarded as one of the century's monumental recorded legacies. Arrau's lifetime repertoire has encompassed tremendous musical variety, but this document represents the composers who have meant the most to him in recent years: Beethoven, Liszt, Schumann, Brahms, Chopin, Schubert, and Debussy. A brief summation of such richness is impossible, but I would single out Arrau's noble vision of Liszt—has any other pianist plunged into the dense complexities of this disturbing music and revealed so much substance?—and his gripping, almost terrifying interpretations of Schubert's final death-haunted sonatas.

The beauty of Arrau's playing on all these discs—and the deep-centered, bronze tone that animates and illuminates every thematic strand is unfailingly beautiful—does not lie only in hearing definitive statements by a major pianist. The real musical excitement comes from the sense of a continuing adventure, the discoveries of an inquiring musical intelligence that has peered deeply, uncovered many secrets, and is still looking for more. Only the greatest musicians are blessed with this capacity for constant self-renewal. Arrau has also been fortunate to have recorded for Philips over the past twenty years; superbly engineered, flawlessly pressed, and handsomely packaged, these discs (many of them re-mastered to sound even better) are in every way worthy of the art they enshrine.

Arrau has even been lucky in his recent biographer—*Conversations With Arrau*, by Joseph Horowitz, is something of a miracle, a book that actually explores the life and development of a living musician by dealing seriously with important musical issues. After reading the puffy drivel that purports to tell all about the Kiris, Dame Janets, Zubies, Lucianos, and Sir Georgs of this world, Horowitz's study is a positive revelation. Each chapter sets a biographical context for a conversation during which Arrau delves into every corner of his life, ex-

Photograph by Frank E. Schramm III.

amining the exterior and interior events that have made him the extraordinary pianist before us today. As far as words can explain such things, Arrau speaks with the same clarity, wonder, and perception that characterize his playing, thanks in large part to Horowitz's thoughtful and provocative questions. A fascinating and valuable book.

As a minor, probably unplanned, postscript to this season's Arrau festivities, the Regency Theater on upper Broadway will revive that memorable 1954 Taylor vehicle, *Rhapsody,* on April 7, 8, and 9. See it, if only to hear Arrau play bits of a work that he has never recorded, or even performed in concert for nearly 50 years, the Rachmaninoff Second Concerto.

AFTER AN HOUR AND A HALF INTO THE first act of the Metropolitan Opera's **Don Carlo** revival, I began to clutch at straws. There had been a touching moment from the Countess of Aremberg (a mute role played by Barbara Greene) when she learned she was to be banished from Philip II's court. Grace Bumbry had sung Eboli's song about the veil with the subtlety of a jackhammer, but at least she interjected some much needed energy into the performance. Best of all, the orchestra was playing beautifully for James Levine, so I decided to concentrate on that for the rest of the long evening.

Things did pick up a bit onstage later, but never enough to give any sense of dramatic cohesion or direction to Verdi's most ambitious and noblest opera. John Dexter is still listed as being in charge of the production, although I saw little evidence of his or any other directorial hand at work. Perhaps there was just nothing to be done with this cast. After years of singing Elizabeth and Philip all over the world, Mirella Freni and Nicolai Ghiaurov are not about to be told how these roles should be performed. Nor, it seems, can anyone keep Bumbry from doing her flamboyant shtick, which rarely varies from one opera to another. Ermanno Mauro was a stiff, vocally constricted Don Carlo, but possibly he can be excused as a last-minute replacement for Placido Domingo.

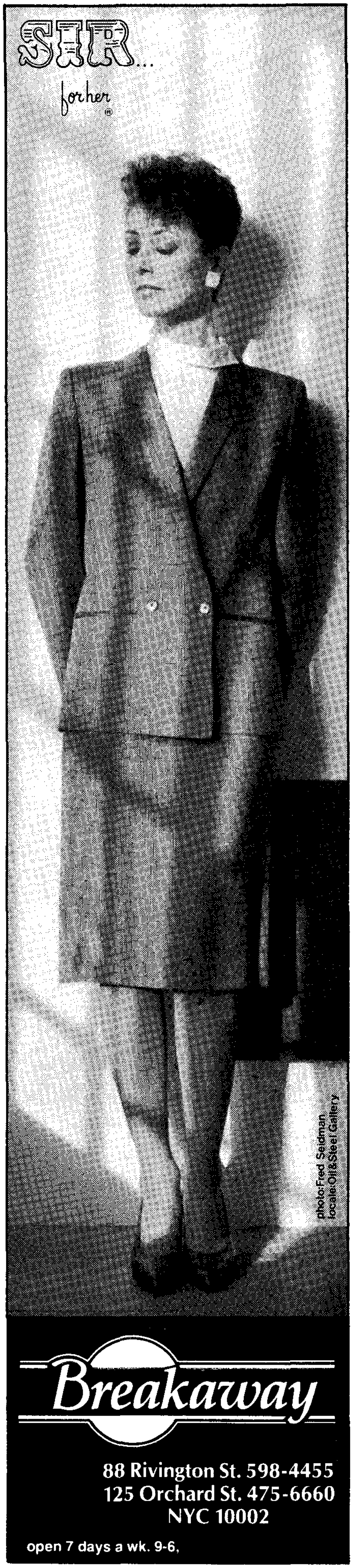
Some extra comment is required in the case of Freni, back at the Met after a fourteen-year absence. In the interim, she has presumably transformed her pleasant lyric soprano into a full-fledged dramatic spinto, but I failed to hear it. Although her voice still makes pretty sounds, it lacks body and substance in the lower register and never blooms up top with the freedom, tonal vibrancy, and power of a true Verdi soprano. Freni only sketched out the character, and even that minimal effort evaporated at the conclusion of her last-act aria as she curtseyed, extended her arms, and blew kisses to the audience. After that display, it was impossible to take her performance seriously.

Ghiaurov's stolid Philip becomes slightly more interesting as the velvet wears off his bland bass, but he never came close to the complex center of this great figure. Louis Quilico rounded out the cast as Rodrigo, singing firmly and stylishly but only hinting at the ambiguous nature of this idealistic intriguer. If it were not for Levine, who brought out all of the opera's epic sweep while giving a lovely shade to every instrumental detail, this *Don Carlo* would have sunk without a trace.

**Tashi** IS TEN YEARS OLD THIS SEASON and sassy as ever. The chamber group originally centered around Peter Serkin during his high hippie days, but lately the pianist has had a haircut, bought a business suit, and gone on to a "straight" solo career, leaving his former partners to carry on a tradition of musical scruff. At the moment, Tashi (a Tibetan word meaning "good fortune") consists of Ida Kavafian and Theodore Arm (violins), Toby Appel (viola), Fred Sherry (cello), and Richard Stoltzman (clarinet). They were joined by a guest quartet for their recent concert at the 92nd Street Y: Bill Douglas (bassoon and piano), Vivian Fine (piano), Eddie Gomez (double bass), and Robert Routch (horn). In typical Tashi fashion, everyone sauntered on stage sporting various degrees of informal attire—my favorite was Stoltzman's yellow Tuborg T-shirt.

The program turned into a wild jam session with Beethoven's Septet. One of the youthful composer's rare bits of pure Viennese *Gemütlichkeit,* the Septet was a big hit around 1800, precisely because of its easy grace and eagerness to please. Even Beethoven became exasperated by the score's immense popularity, so he might have half approved of the raucous way Tashi tore through the music and impudently dashed an acid-spray of notes into the audience's face. I enjoyed it too, up to a point—the performance had a horrible fascination, rather like staring down an alligator in the bathtub.

Nothing else on the program quite equaled that, although Ruth Crawford's tangy Violin Sonata and Carl Nielsen's saucy *Serenata in Vano* came close. The evening ended with music by Bill Douglas: An odd collection of pieces that combine elements of rock, bebop, African, and Latin rhythms, it all sounded like uptown slumming and self-conscious junk to me. At its best, Tashi plays brilliantly while giving the strait-laced concert scene a sorely needed kick in the right place. I'm hoping for better things at the group's next Y concerts, on April 17 and May 15. ■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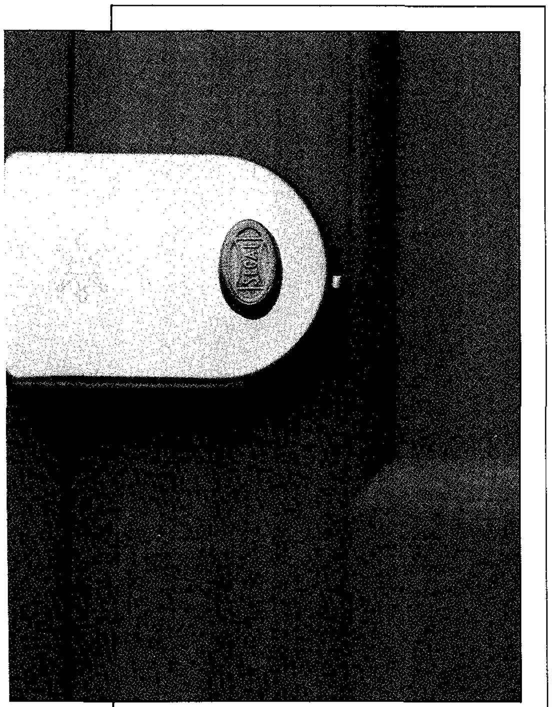

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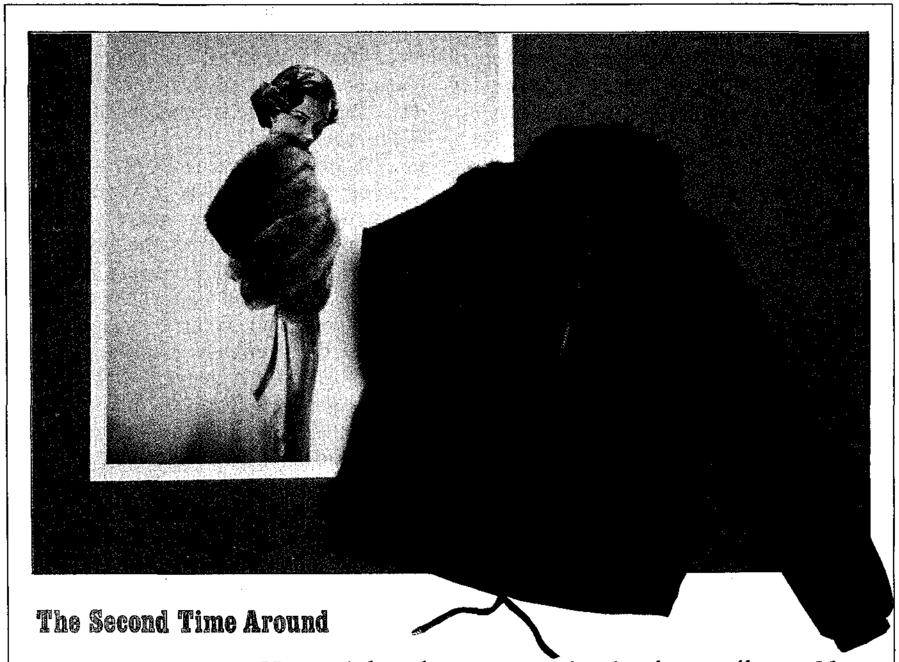
## Bows Art

The same Harriet Love who put together the *Guide to Vintage Chic* has put together an amusing assortment of vintage bow pins. There are Bakelite bows from the twenties, bows in silver plate or sterling, pink or yellow gold, rhinestones or paste—even white-enameled bows from the fifties. Bows for as little as $10, as much as $85.

HARRIET LOVE/*412 West Broadway/966-2280*



## The Second Time Around

How many Autumn Haze mink stoles are cowering in closets all over New York? How many stone-marten jackets with convertible cape backs? Furrier George Zessi has no idea, but he's begun to consider the possibilities. Instead of encouraging us to let those *démodé* skins languish, he suggests surgery. If the skins are still reasonably supple, a mink coat can have a sporty new life as a hooded jacket. That rabbit "chubby" can be tailored into a ski vest with button-on sleeves. Not enough fur? Zessi and his daughter Jeanne can add leather or suede. Parkas, bomber jackets, vests, and car coats range from $400 to $1,000, depending on the amount of fur you provide.

GEORGE ZESSI/*By appointment: 255-3738*

Photographs: top, Paul D'Innocenzo; center left and bottom, Aaron Rezny (photo in background from F.P.G.).

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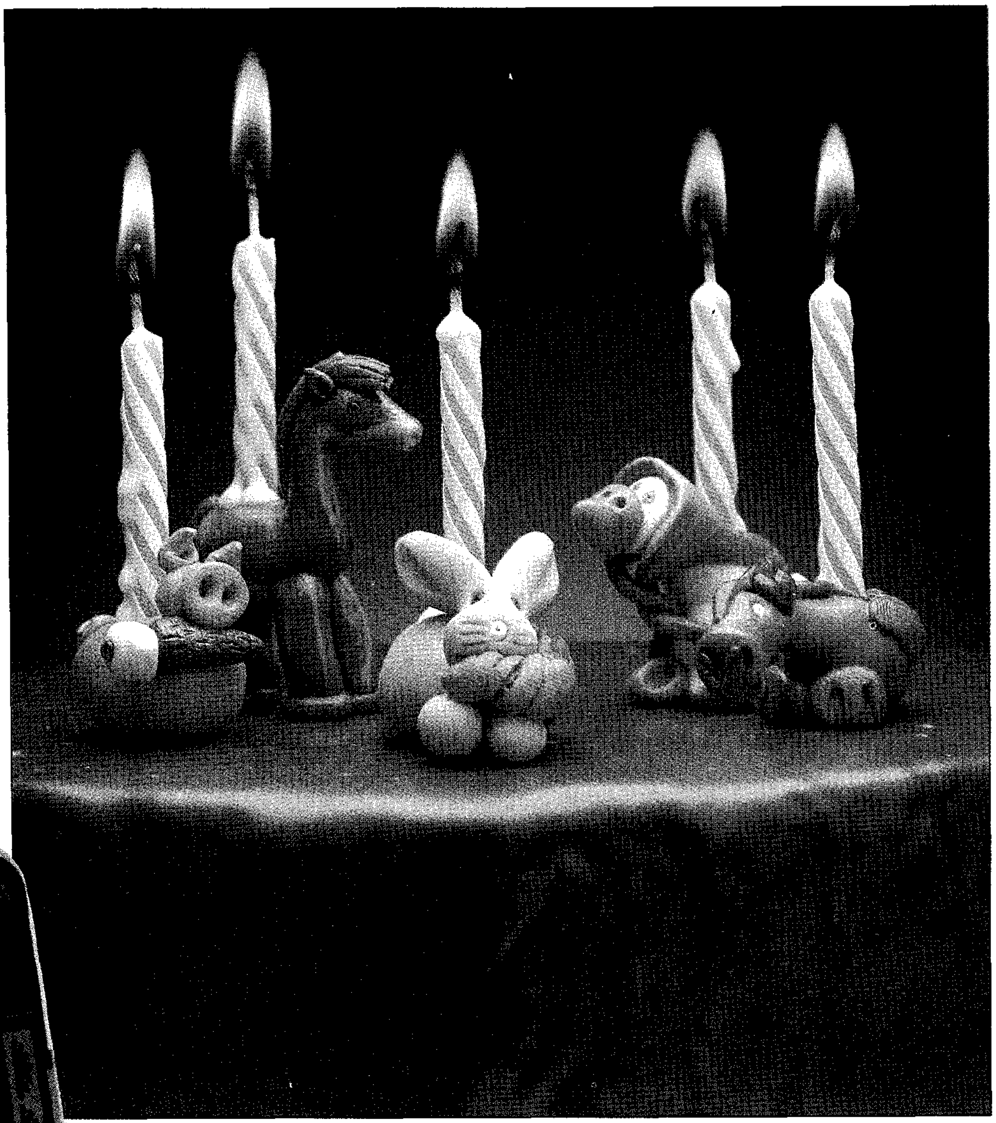

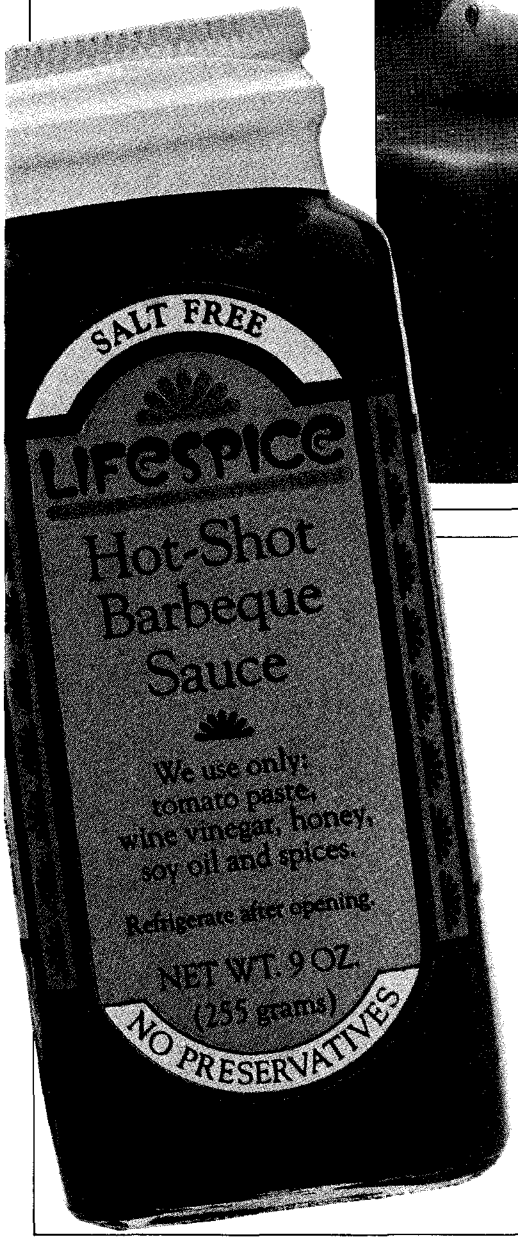
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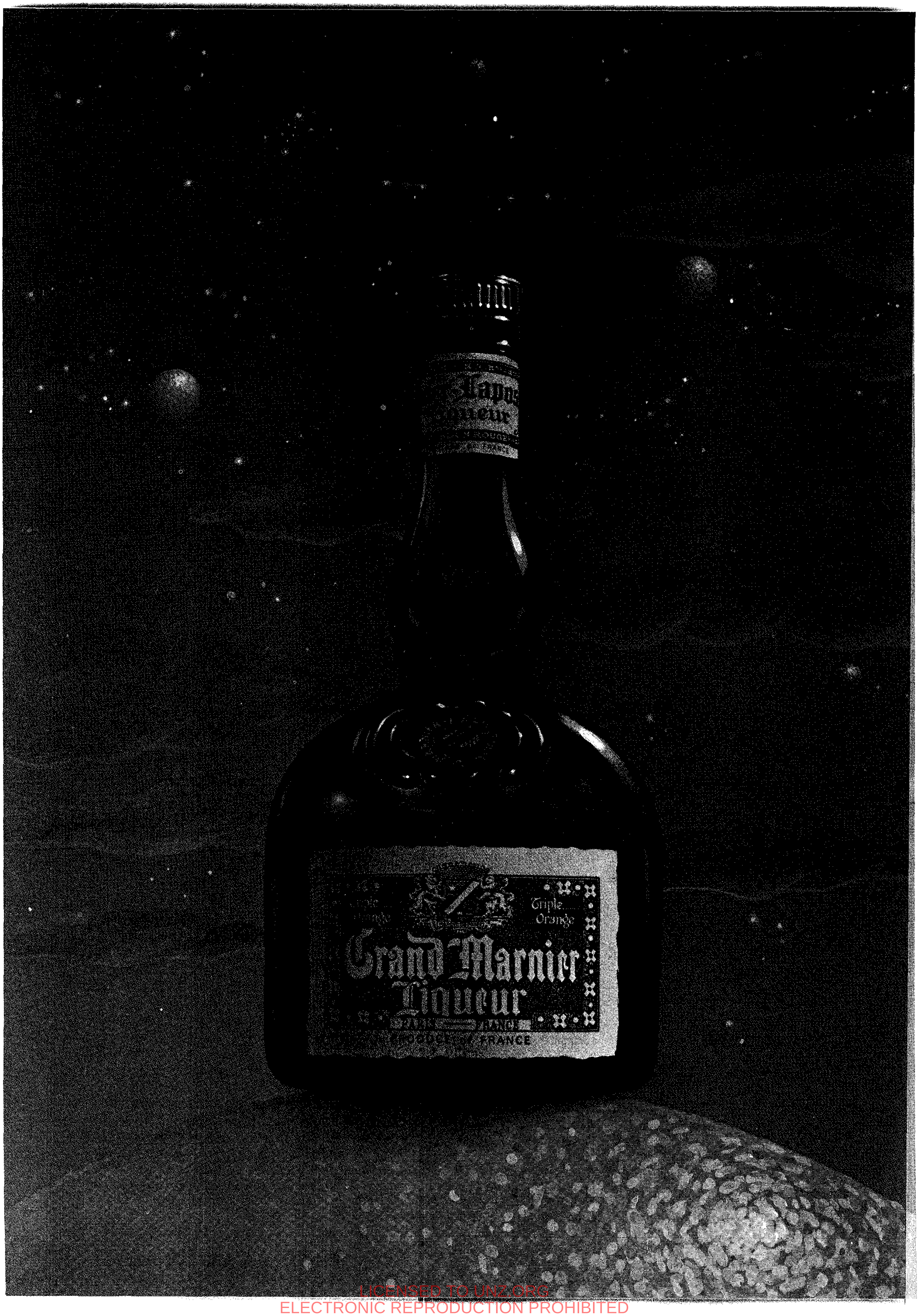
Photographs: top, Aaron Rezny; left, Steve Lesnick.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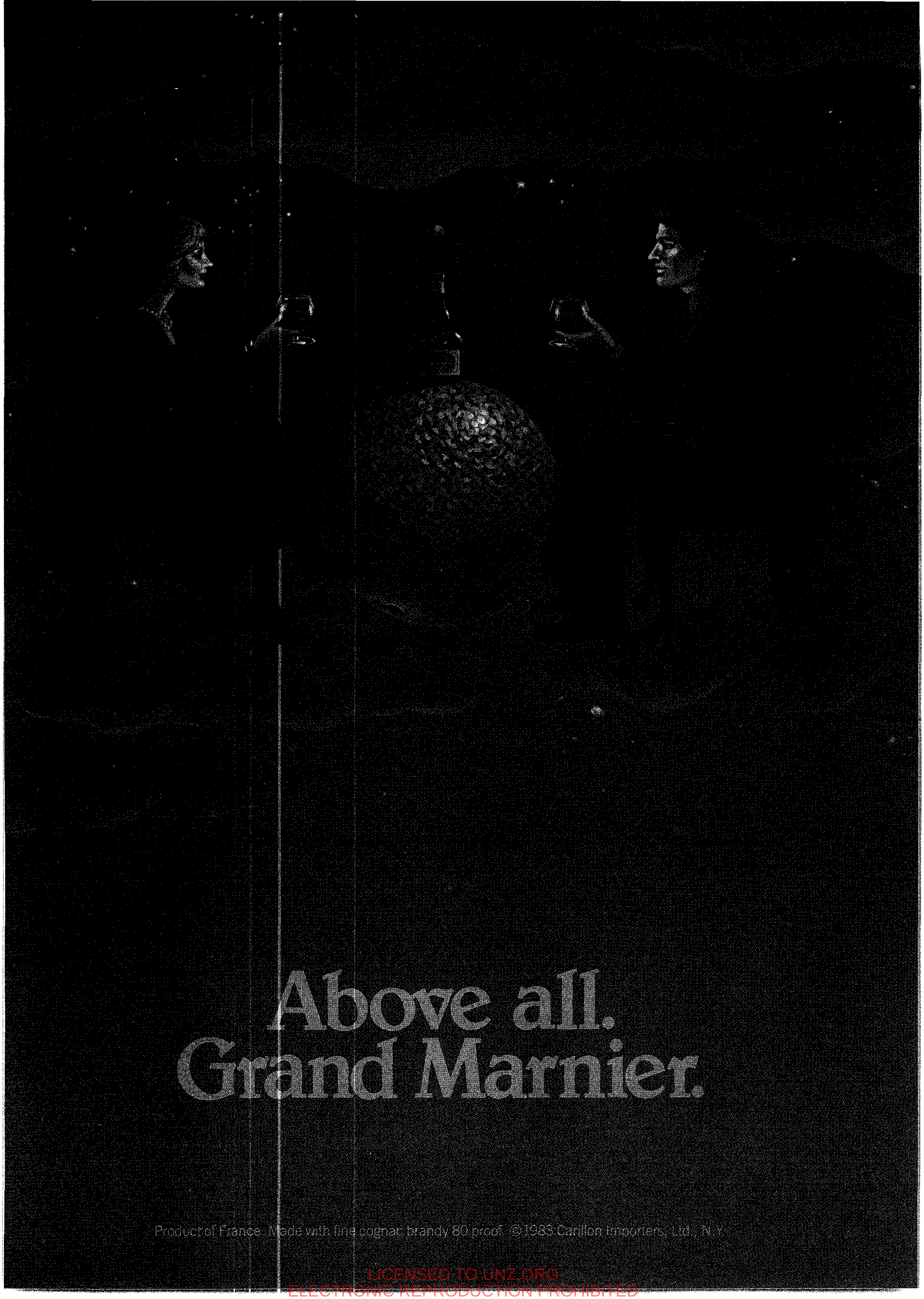
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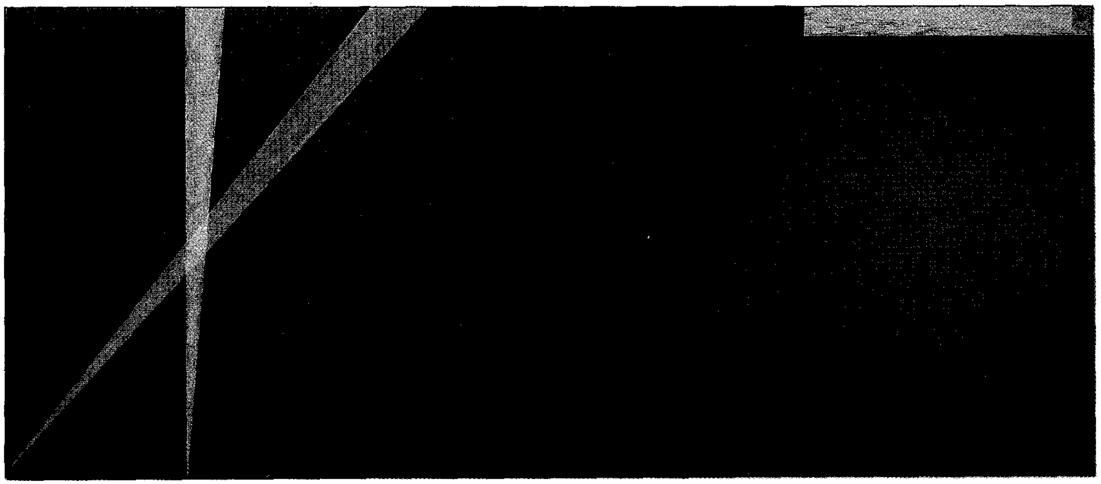
### Art/Kay Larson

# MONUMENTS AND MEANINGS

> "...Moskowitz's work is at first incongruous, then not at all. Why should an artist honor anyone else's rules?..."



**Sublime spaces:** Big Picture, *by Robert Moskowitz, at the Blum Helman Gallery.*

**Robert Moskowitz** IS A MINIMALIST maximalist—that is, he makes the most out of nothingness. Over the past two decades he has acquired a quiet following for his paintings, which verge on monochromatic abstractions but are not. What they *are* is a subtle comment on the relationship between meaning and abstraction in painting. In a field of color that stretches across the whole canvas surface, evoking Barnett Newman and Ellsworth Kelly, Moskowitz typically places a figure—a swimmer, for instance, partly submerged in the shifting, oceanic expanses of the painting's "ground." The sight is at first incongruous, as though Newman had drawn cartoons in the middle of his infinite color fields. And yet, it's not incongruous at all. Why should artists honor anyone else's rules?

Moskowitz belongs to the generation just after Jasper Johns and Frank Stella, about coincident with Kelly. In 1962, when he made his debut at the Castelli Gallery, rule systems were in collision all around him: Abstract Expressionism was grinding up against minimalism, figure painting was pushing against pop, and so on. The gallery exposure evidently proved too confusing for Moskowitz; he dropped from the scene for twenty years, showing his work only occasionally in New York alternative spaces and in West Coast galleries. All the while, however, he was acquiring an underground reputation, and refining his sense of contradiction.

Rather than choosing among rule systems, Moskowitz used them all. A "new image" painter before the term existed, he has made the most of the past decades. His second major New York show, now at the Blum Helman Gallery, is a sly and sinfully entertaining event laced with enlightening wit and intelligent reverence. The show is strewn with monuments. There are monuments *in* the paintings: the Flatiron Building; buttes in Monument Valley; the Eddystone Lighthouse, off the coast of England; Rodin's *Thinker* (one of the monuments of Western art). But the paintings *themselves* are also monuments: enormous abstractions so stripped of detail that they remind you of what would happen if Newman and Clyfford Still were let loose in a postcard factory to redo the Great Moments of Civilization in the mode of the American Sublime.

Finally, the paintings are monuments *to* something: the act of painting itself. Their purity and freedom from detail are a testament to painting's power to illuminate realms beyond information. In *Flatiron (For Lily)*, the building looms as a hazy black silhouette against a flat-black sky; until one identifies the subject, the distinction between two nearly identical black fields lacks any real impact.

Moskowitz's subjects are thus subversive. By reducing them to near abstractions, the artist forces a confrontation between content and the absence of content. The jolt is most extreme in his *Big Picture* (1979–80). At first the painting seems to be merely a simple nineteen-foot-long three-part sequence. The purplish-black ground of the panels at left and at center, however, is streaked horizontally; at right, the streaks run vertically. Suddenly, the "meaning" of the painting falls into place with an almost audible thud. The crossed beams in the left panel represent the klieg lights of Hollywood; the swath of gold at the opposite edge is a portrait of Manhattan, symbolized by the Empire State Building. In between—a horizontal sweep of windy nothingness—lies the Midwest. *Big Picture* is Moskowitz's portrait of the vast empty spaces of a nearly wild America, bracketed by signs representing the abstractions of urban living.

Moskowitz is a smart painter, and these are his smartest paintings. They depend on a hint of subject matter, a nuance, a flash of intuition. *Mittens*, for instance, is a long, horizontal, twilight-gray view of the too famous Monument Valley bluffs, a painting saved from triteness by being mounted at a surprising angle—below eye level, six inches off the floor. The deliberately jarring shift in point of view forcibly alters one's vision, drawing one's eyes deep into the vast, serene, portentous twilight skies of the western desert. Instantly, a painting that could be as kitschy as calendar art becomes a confrontation with sublime emotion. It's a remarkable feat. Moskowitz has discovered how easily the sublime can become kitsch, and he has devised a form of painting in which kitsch can flip-flop back into the sublime: Each contains the seeds of the other. Between the two extremes—within *Big Picture*—is the whole of the American experience. From Mount Rushmore to George Washington to our creed of freedom, we are a people who believe in our monuments. (20 West 57th Street; through March 19.)

AT AGE 38, **Judy Rifka** IS A MEMBER OF A generation indifferent to monuments and mostly hostile to the sublime. The sudden shift of values (from Moskowitz's to Rifka's) is baffling: Between 1962 and '82 so many tremors have shaken up contemporary taste that styles are layered like pieces of shale in a talus slope, their origins confused, their connections conditional.

Rifka's *painting-constructions* include repeated references to the Parthenon, which peeks out of a hail of dots and stripes clouding the cluttered surfaces. The building's familiar form has been simplified to a series of vertical slashes crossed at top and bottom with bars, like skeletal teeth revealed by a shattered grin. Rifka—along with many of her colleagues, the ones younger than Moskowitz, the painters who think that the moral rigor of earlier art forms is as trite as a stiff upper lip—has reduced the monuments of High Art to a pile of dots and dashes denoting the ruins of the old sublime.

I don't like these paintings, but no matter: I acknowledge their developing rigor. Those stripes, for instance, are not actually painted: They are cut from stiff black fabric by razor-wielding (and probably cross-eyed) assistants tracing Rifka's drawings, and are laid down in wet pigment and pushed into place so that paint wells up around them, leaving tiny ridges to give depth to the line. As Rifka says, it's a solution to the painter's perpetual dilemma about how to make a "good edge." It's also a device to promote an anxious formal surface, as aggressive as graffiti and just as resistant to emotion. She reinforces the works' abrasive edge by tinting paint to the jazzy orange, aqua, and vile-green tones of 1950s upholstery fabrics. And she hangs the panels on each other or off the wall like blast shields, to force their way into whatever remains of the viewer's private space.

Between Moskowitz and Rifka, one finds no common ground. Painting now is an everyman's land, where each artist invents a different set of terms and a different formal history. Moskowitz is preoccupied with the moral motivations of American culture—the national superego, if you will. Rifka and her generation have headed toward the opposite extreme. In search of the country's id, they pursue an art that values impulse, scorns the sublime, and cultivates aggressive ugliness. The "young expressionists" are just a minor current in this generational drift. Moskowitz and Rifka, ironically, are showing in the same building, as though to give physical witness to the extremes that painting can take in a decade as full of conflicts as the present one. (Brooke Alexander, Inc., 20 West 57th Street; through March 12.) ■

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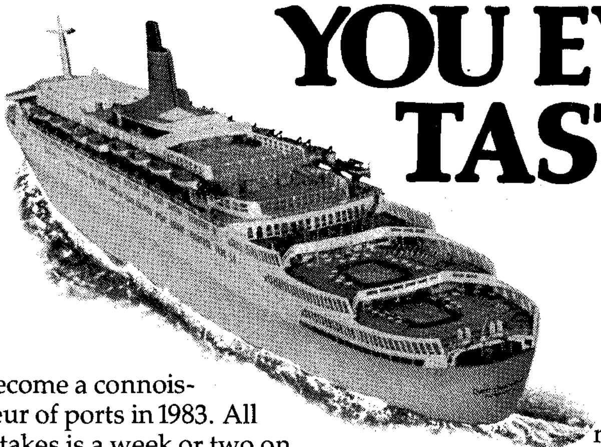

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QUEEN ELIZABETH 2

GETTING THERE IS HALF THE FUN.

## Dance/Tobi Tobias

# FOOD FOR THE EYE

## "...In the recent work of two teams—Bill T. Jones and Arnie Zane, Eiko and Koma—image is everything. Almost..."

THE FIRST TIME I LAID EYES ON **Bill T. Jones**, he was got up like a banker, in a sober business suit, haranguing the baffled summer-festival crowd at the Delacorte, like a soapbox orator. His performance was all words, and pure vitriol; he called it a dance. I couldn't see what it had to do with dancing, but I never forgot him. He works a lot with Arnie Zane now, and what they do is easily recognizable as dancing. But the crux of it—as in their *Intuitive Momentum*, shown recently at the Brooklyn Academy of Music—is the inexplicable image that burns itself into the brain.

Jones and Zane make marvelous foils. Both are unusually powerful, focused dancers, but the resemblance ends right there. Jones is tall and black, with an impulse to lyricism. His face is a handsome mask—now cherubic, now godlike. Zane is a small, white, hand grenade of a man, with a pinched, witty, street-corner face. His idea of expansion is to lay on more force, his taut, clear moves growing still tighter and more uncompromising. Jones relaxes as he warms to his task, luxuriating a little in the motion and its accompanying sound.

All this information is delivered in the extended solos that open *Intuitive Momentum*. Traveling back and forth on a long diagonal of light, to the percussion of the great jazz drummer Max Roach, Zane states the themes of the piece: staccato swings of the arms and legs, rollovers and shoulder stands that spring back to heads-up alertness, fragments of body language from the sports and pedestrian worlds. His outfit—skullcap and leggings pulled over a silvery body stocking—hints at an exotic brand of baseball. Jones replaces him, in a gleaming bronze unitard overlaid with provocatively cutout sweats—a jock gone glamorous. Moving to Connie Crothers's dulcet piano, he echoes Zane's statement, but lends some song to it, augmenting the host of frozen, lying-in-wait poses with ravishing flashbacks to Nijinsky's sensuous Faun.

He pulls Zane back on and they work together. They're a couple, a partnership whose venue keeps shifting. They're wrestlers, gymnasts, lovers, boys roughhousing, pitcher and batter, classical dancers in a pas de deux, amicably trading the roles of supporter and supported. They spring at each other's bodies; lift, cantilever, and hurl each other into the air; guide each other with solicitous precision into noble postures undercut by an offhand physical remark.

**Jones, Zane, Roach:** *Powerful, focused dance to sensational percussion.*

Now they're joined, framed first in silhouette at the top of a long ramp, by a lanky man and two women who are replicas of themselves in size, skin tone, and physical temperament. Their costumes—by the fashion designer Ronald Kolodzie—lie somewhere between punk outrage and the haunting fantasies of George Platt Lynes photographs. The women, for instance, combine wild (almost voracious) tulle skirts with garish knee socks and perky lace-up shoes. The dancing of this quintet is pure contemporary New York, with its violence, its discontinuous relationships, and its extraordinary, almost unexpected, beauty. This is a land in which equilibrium and life itself are precarious. A man yanks a woman by the arm and flees precipitously up the ramp with her. Later, all five attempt a desperate escape; the first stumbles and falls. Chained to her by handclasps, the others pitch into agonized postures.

The group has three long passages; in the last, Jones and his female counterpart become calm, dignified deities, passing slowly, hips undulating like tranquil waves, through a country besieged by frenetic, obsessive motion. Intervening are reprises for Zane and Jones, alone and together, and solos for the instrumentalists, who are full collaborators in the piece with the two choreographers. Roach's sensational sound ranges from intimate, suggestive conversation to combat-zone explosions. For a while, the ear is having an even better time than the eye.

SHOCKING, HAUNTING PRIMAL IMAGES are **Eiko and Koma**'s specialty. Their new work, *Grain*, given at the Kampo Cultural Center, in SoHo, plants the audience on steep, futon-padded wooden risers, at the far end of a bare, white, mattress-shaped room. A huge, low, white platform, suggesting both Kabuki stage and giant mattress, covers most of the floor. Splayed prone on it are two dancers, naked and—in the perspective forced on the viewers—grotesquely foreshortened, like figures from an anatomy class.

The audience witnesses this post-

Photograph by Tom Caravaglia.

coital tableau, in a blinding glare, as it enters. Then the light fades, rice spills—an unmistakable sound of a hundred near simultaneous *tks*—and a series of vignettes traces the path to that first/final moment. It is at once the recounting of a single erotic act, the history of sexual evolution from beast to human, a tribal rite, a theatrical ritual.

Once the action begins, they're dressed—in stiff white trunks draped like ceremonial robes. She (Eiko) stands over the fetally curled Koma, her thin body frozen in spastic postures, rice trickling from her raised fists. He rolls over on the tiny mat in excruciatingly slow motion. Their faces are blank, eyes staring into a void.

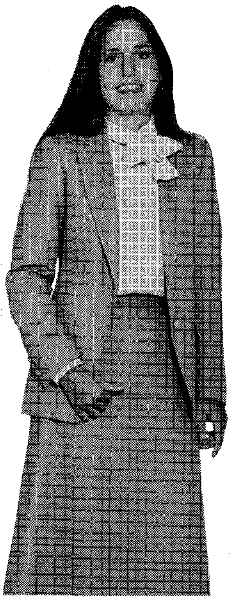
She appears to him a second time, in a scarlet kimono top, cheeks and eyelids rouged. Could she be his dream of a courtesan? He becomes a Japanese warrior, in a short, dark cloak, swinging a rope of ceremonial beads. He assumes fierce, wide stances with clenched fists, thumbs protruding as if taking aim, slams knees-first against the hollow platform; the noise makes you think of bones splintering. First she seems to entice him, then he pulls her into a sinewy, crouched embrace and she tries feebly to escape.

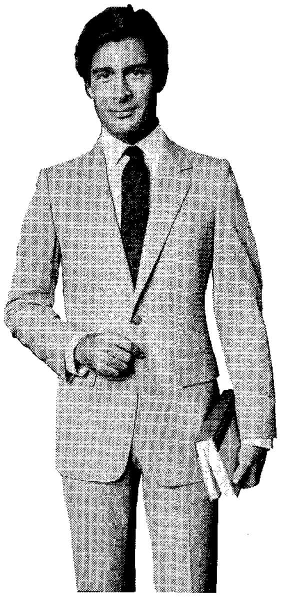
Later we see her alone for a long time, beached on the little pad, maneuvering all four limbs as if they were attached to a central point on her belly. The hands, with their long, flat fingers, are not quite dextrous human hands, while the feet seem prehensile. Slowly, with immense difficulty and infinite patience—prehistoric eons seem to roll by—she uncovers a little mountain of grain and scoops it toward her, dribbling it over her mouth and hair.

Just when you've organized all this in your mind as metaphor, comes the penultimate scene, which literally imitates copulation. He caresses her foot, calf, thigh; they fold together; his hand strolls blindly over her body and face, simply touching what it encounters. He butts his head against her buttocks, buries his face in her genitals; she cries out in a high, thin wail. He holds her by the neck as they couple, and emits a guttural roar.

After a blackout, which lifts only to a deep gloom, he moves toward her very formally, bearing a tray. On it, two tapers, burning low, are set in a soft, white mass—the molten wax of many spent candles, or maybe rice prepared for eating. She crams gobs of the stuff into her mouth as his hand slams out the flames.

The imagery is everything in this work. Instead of fading as time passes after the performance, it grows stronger in memory, its multiple, half-inchoate implications becoming more and more resonant. ■





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## The Insatiable Critic/Gael Greene

# PIG HEAVEN

### "...In this Year of the Pig, porcine passions stirred, we stalked the suckling..."

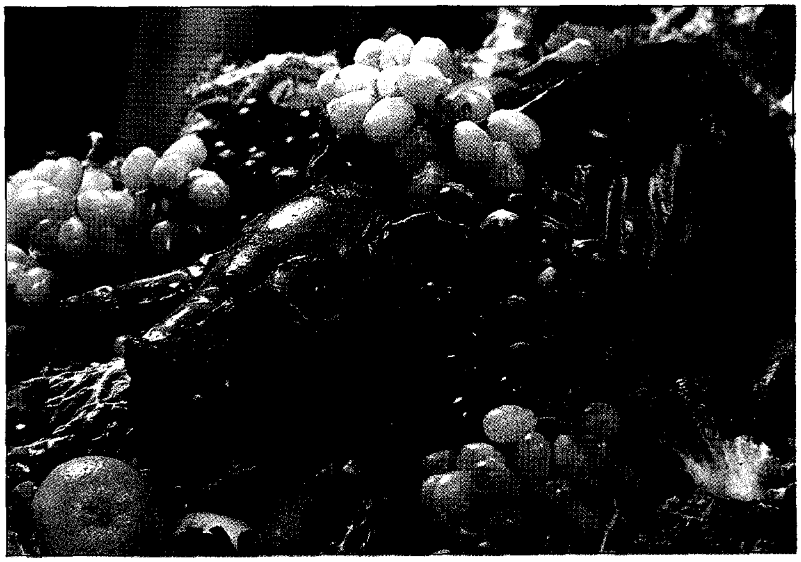
CERTAIN THEMES HAVE HAUNTED MY fantasies over the years. Loyal readers may even have noticed—raspberries, caviar, Château Margaux, sea urchin, Warren Beatty, butterscotch swirl. Never pig. I've always just taken pig where I found it, spareribs mostly, cochinillo—the crisp roast suckling pig at Casa Botín, in Madrid, savory porchetta Christmas Eve at Passetto's, in Rome. Then a friend in the throes of a serious porcine obsession called to solicit the whereabouts of the best suckling pig in town. "I've tried Victor's and Texarkana. And No. 1 Chinese Restaurant, on Canal Street," she said, cataloguing the town's daily pig availability. "And there's a little Cuban place in the Village that will do pig for six people on a week's notice. But is it good?"

The first piggy stirrings were felt. A hunger I hadn't known was lurking flared. "Let's find out," I cried. "Let's stalk suckling pig. It might be German or Spanish. Maybe the ultimate pig will be Chinese. After all, on the Chinese calendar, it's the Year of the Pig." And so began the winter of our pigging out.

MY PIGGIEST FRIENDS TURNED OUT FOR this expedition. My friend the Treyfist Monk (a nod to the highly non-kosher nature of our quarry) urged that we challenge the best chefs in town to do suckling pig. Which is how we came to discover the Hautest Hog of All, at the **Four Seasons** (99 East 52nd Street, 754-9494), chef Seppi Renggli's beatified Caribbean porker. Seppi is a skin man. The Four Seasons' crustily crackling duck is testimony to that. Would he do pig? Yes, for a minimum of six people, three days' notice, but it must be Caribbean. "They do it best," said the veteran of a decade in Aruba, Surinam, British Guiana, and Puerto Rico, and the first chef of La Fonda del Sol.

Coriander—in Spanish, cilantro—weaves through Seppi's pigfest. Peppery homemade sausage in ribbons of cilantro is offered with drinks. Then a coriander-spiked seviche of striped bass and salmon with avocado, curiously soggy (the evening's only stumble). Then the Prince of Pigdom kneeling in his herringbone suit—skin slashed in chevrons, the pinnacle of crunch and taste, juicy flesh boldly haunted by the perfume of lime, garlic, ginger, cumin, and, of course, cilantro. No apple in its mouth, not even a kiwi. On a side dish are black beans, too sweet honeyed bananas, and succulent rice cooked Puerto Rican-style with lard and bay leaf and a finishing dash of rice vinegar. Plus a duo of tempered dynamite, peppered sauces, both delicately coriandered, proving, as one addict observed, "you can use cilantro five times in one dinner and it's all right."

While less privileged Pool Room patrons gasp and ogle, the masterly Oreste does swift surgery, awarding ears and cheeks and tenderest morsels and skin and skin and skin, till finally we've eaten more than enough and surrender the remains reluctantly, too weak (or too gentrified) to ask for piggy bags. Dessert is a pijama (literally "pajama," actually an assortment)—tangily acid lime ice, delicate pineapple custard, poached pineapple, and fresh papaya, plus excellent cookies, and to come full circle, a final sausage, this one nut-studded chocolate. Hamming it up here costs $55 per person, drinks and service not included. Seppi is thrilled: "People are starting to eat again."



*Texarkana's open spit (top left); Sabor's well-dressed piglet (above).*

PIG WILL NEVER BE MERE PIG AGAIN. NOT after we've seen it through the adoring eyes of Señor Andreas Lugris at **Granados** (125 MacDougal Street, 673-5576). Andreas would love to do us cochinillo ($12 per person, minimum eight)—"I cook it for myself."

We assemble in aristocratic privacy (the house deserted except for one couple arriving halfway through our pig, departing before our final epigany) in a handsome stuccoed room looking out onto an Edward Hopper Village street, sipping imperfect margaritas. Enter chef, waiters, Andreas, and pig to cries of joy and then a moan. The deeply lacquered critter lies on its side in the fetal position, with jagged little teeth bared. Tender hearts are aching. The pure carnivores among us try to distract troubled neophytes. "In Spain we breed tiny piglets for this," says Andreas. "Pigmys."

"In Spain the skin will be so crisp you crack it with a plate," Andreas explains, tapping a small mahogany haunch with the side of his knife. It cracks with a snap. "Pretty good." He carves.

"Don't forget the cheeks," says the Monk. "And the ears and the tail."

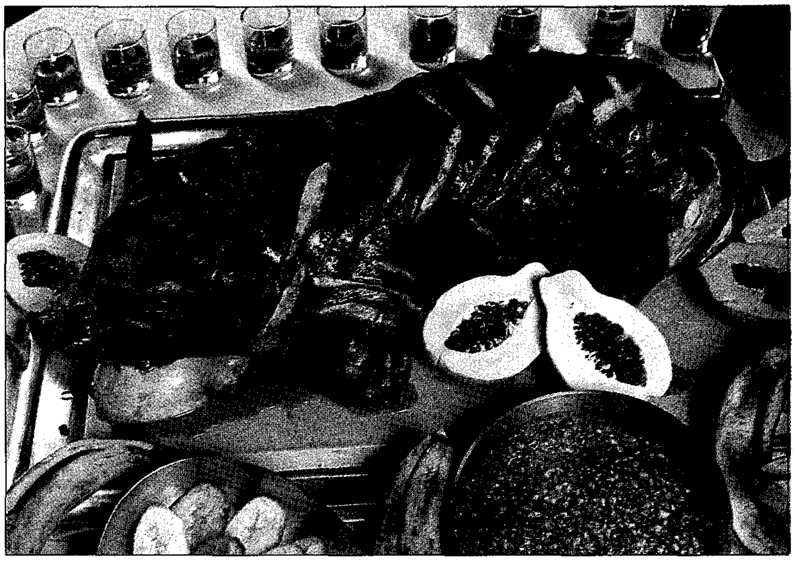
"Oh dear," Andreas murmurs. "I was hoping to keep the best parts for myself. The tongue. These tender morsels here, next to the backbone. The oysters." Oh, what a glorious pig, juicy as can be, with enough sharp shards of skin to satisfy even our seeming insatiables. There is rice too, deep-fried plantains, and black

Photographs by Ted Hardin.

or red beans, but most of us are concentrating on pig as if there were no tomorrow. Especially Señor Andreas. He clearly has an emotional relationship with this pig. Flan, natilla, guava and cream cheese . . . of little import. With lusterless sangría, espresso, everything included, we're in pig heaven for $25 per person.

SUCKLING PIG FOR TWO? GIVE HIM TWO days' alert, assemble at least four people, and Nanni will do it. Strutting through **Il Valletto** (133 East 61st Street, 838-3939), a Napoleon in white chef's tunic, Nanni easily markets the rest, at $14.50 a portion. We must have splendid baby artichokes in oil to start, he ordains. Then, delicious seafood risotto (not recommended on suckling-pig-outs). The pig itself, supernally juicy and full of flavor, the skin soft but chewable, is graced Abruzzi-style with a baked Lady apple, bacon-flecked onions, wonderful mattresses of crisp-fried polenta, and apple fritters from soggy apples, fried by someone who may never before have seen a fritter. A stern, ungiving 1974 Barolo of Pio Cesare at $35 does nothing for Nanni's lovely pig, so we switch midway to a sparkling Grigio ($25) and are infinitely happier. Raspberries au naturel are a perfect finish, but Nanni can't resist gilding the evening with oozing chocolate profiteroles. Thank heaven for the restorative shock of espresso.

*Chinese pig at Shun Lee West.*



*Pig and pijama at the Four Seasons.*

**Sabor's** IS THE BEST-DRESSED PIGLET IN town. Not wishing to be sexist, I won't suppose it has anything to do with gender, but both chefs are women. The pig rides on a carpet of carved fruit wearing a glorious necklace of grapes, its sweet young flesh moist, tender, delicious. Indeed, everything at Sabor—a tiny Village storefront (20 Cornelia Street, 243-9579) with flamingo-decaled mirrors—is first-rate: marinated squid, spicy chorizo-stuffed empanadas, little garlic-spiked fritters of a vegetable called malanga, excellent black beans, plantains both sweetly ripe and deep-fried green . . . even the flan and pleasant key-lime pie, all for $30 per person, minimum eight, seven days' notice, deposit required (by phone with a credit-card number). Alas, the skin itself is unchewable, tough enough to repair a flat tire. "That's the way it is after six hours of very slow cooking," the chef notes (we'll give her Seppi's telephone number). Still, worth a return visit, with or without suckling pig.

PIG CRAVINGS OFTTIMES DEMAND INSTANT gratification. *Prêt-à-emporter* suckling pig is available stuffed at **DDL Foodshow** (450 Columbus Avenue, near 81st Street, 580-5050), lukewarm at **No. 1 Chinese Restaurant** (202 Canal Street, 227-1080), and in sadly arid morsels with a few good crunches of skin at **Victor's Café 52** (236 West 52nd Street, 586-7714). Our two pig-loving pilgrims spent $90, all included, for a decidedly desultory porcine confrontation at the midtown annex of that Cuban institution.

SAVVY PIG FANCIERS KNOW THE INSTANT piglet of choice is at **Texarkana** (64 West 10th Street, 254-5800), hot off the spit in the big copper-faced fireplace at about nine every night. (Best to reserve pig when you reserve your table.) Peppery and robust gumbo chockablock with duck and okra may be a foolishly greedy prelude, but it's wonderful. We are two at a tiny cramped table on the balcony in this favorite haunt of mine, where canned music above the din is definitely an error. My companion's pig flesh is lush and moist; my cut is stringier. His skin crunches crisply; mine is fatter, not nearly as nice. It's the luck of the draw, suckling pig having its choice morsels and its less precious parts too. But the faintly sweet, pepper-hot corn-bread stuffing is sublime. With the $22 portion of pig comes dirty rice (giblet-specked), sweet hot corn sticks, and little saucers of coleslaw, pickled okra, jalapeño jelly, and hot sauce—creole pigling delights that the Ridge Zinfandel is easily big enough to complement. After pig, dense, chewy Jeremy chocolate cake or rum pecan pie may feel dangerous, even suicidal . . . but what a way to go!

SUCKLING PIG IS NOT JUST A CELEBRATION of young pork in Chinese cooking, it's a ritual, a triumph of magic, where the thrill of technical virtuosity almost obscures the love object, rather like the Peking-duck trick. Bite into that extraordinary crisp, lacquered skin, slathered with hoisin sauce, in a crêpe or sesame sandwich and you might not know for sure it was pig if you hadn't seen the lean little trotter on parade.

The pig at **Shun Lee West** (43 West 65th Street, 595-8895) rests its head on a Granny Smith apple. The chef himself slices squares of magnificent skin to balance with the cucumber spears that nestle in a thick half-moon of scallion pancake, leaving a platter of makings for seconds. The flesh returns, stir-fried in julienne with ginger, garlic, bell pepper, fresh bean sprouts for a fiery afterglow. The house's TNT-tinged cold delicacies are a tingly start; fried rice and voluptuous black mushrooms, a fine climax; crisply caramelized little bean-paste buns and sesame'd walnuts, an elegant coda. Rum drinks, beer, and Gewürztraminer all seem to work well with pig. A whole-suckling-pig dinner for ten is available with two days' notice, priced by size; pig by the portion (on scallion pancake for two, $9.95; two ways for two, $16.95) is available now on the rolling cart in honor of the Year of the Pig.

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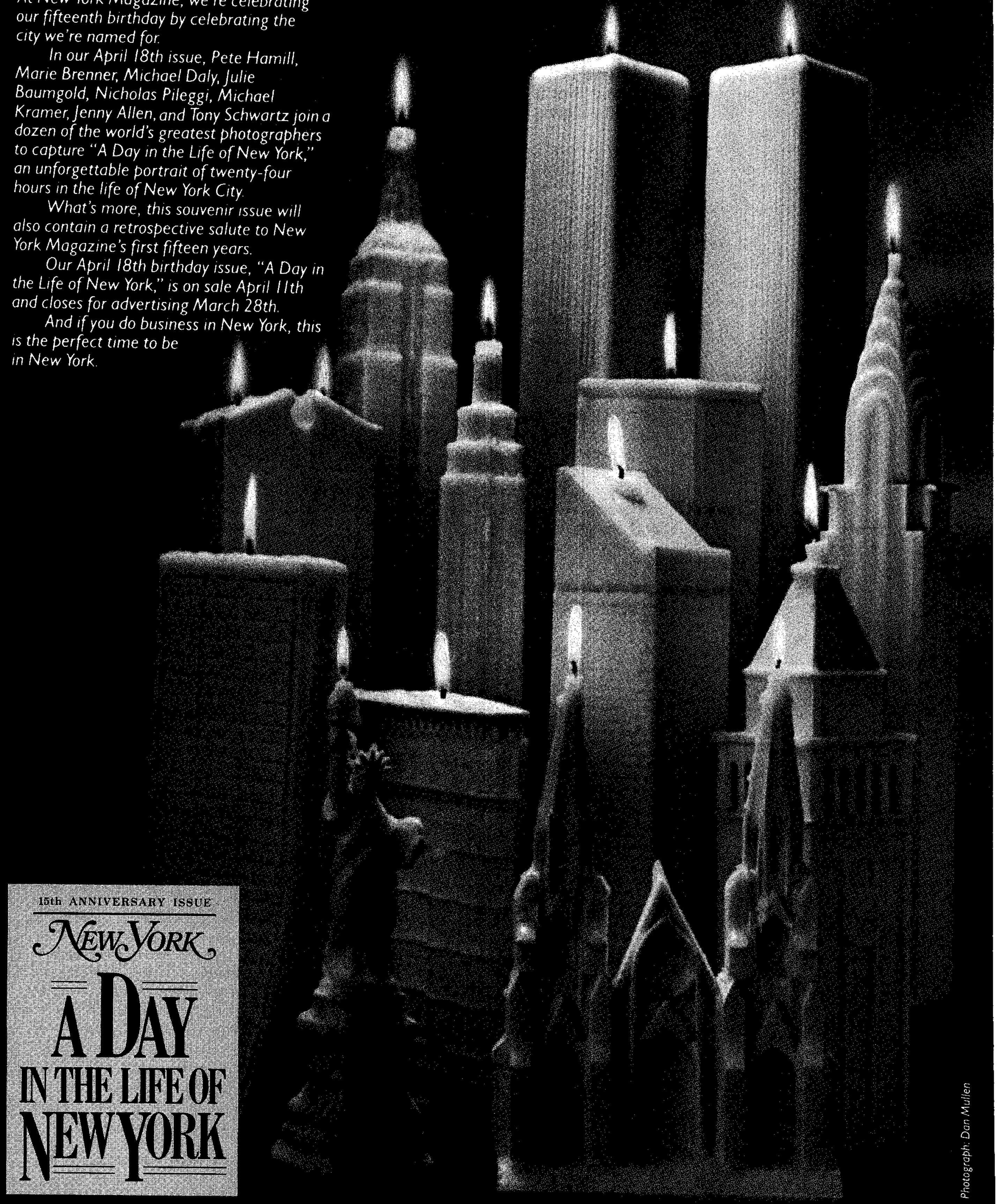

*Photograph: Dan Mullen*

371-9090) stars suckling pig four ways—exquisite skin easily the equal of Shun Lee's, if not better, but slightly overwhelmed by its sesame-studded sandwich. A second course brings the flesh itself, pink and sweet, redolent of anise and ground pepper. The same intense richness shines through a fast stir-fry with bamboo, black mushroom, and bell pepper, followed by a pig-touched soup—the delicate broth a swirl of cabbage and cellophane noodles with pork bones and bits of pig cracklings. An appetizer plate—miniature clams merely warmed with black bean, head-on shrimp sweetly barbecued, starchy taro dumplings with a nugget of pork inside, bean curd in tangy peanut sauce, and spicy minced vegetables in a lettuce wrap, plus crisp-fried noodles with delicately just-cooked sea creatures, and delicately steamed asparagus, black mushrooms, and hearts of bok choy—shows off some of the tastiest, most expert cooking ever encountered in this elegant dining room. Dessert brings a lavish platter of fresh fruit. There's whole sweet and pungent sea bass on this $35 dinner (available on two days' notice), but we bypass it as carrying personal pigginess too far. With waiters pouring $15 muscadet and $12.50 Beaujolais as if they were water, and a dozen drinks, our group of nine manages somehow to run up a bill of $550.

**HSF** (578 SECOND AVENUE, NEAR 31ST Street, 689-6969) hasn't quite got its pig act together, and by the time the cute little creature with his electric-red eyes and a little red paper crown on each ear appears, we are getting boozy and ravenous. "The Year of the Pig is bad for marriages," owner Ming Chan warns us, the headwaiter, Bill, translating. "If you marry, you will be blessed with no children, and you must return your in-laws' pig in three days or things will not be kosher." Fortunately, a platter of skin is trundled from the kitchen at that moment, to be wrapped in butterfly-shaped rice-flour pancakes with hoisin and scallion and sautéed before our eyes. Ming is a brilliant, creative cook. His banquets are legend. Tonight's wafer-paper-wrapped bean-curd packages and vegetable egg roll are heavenly, but the double-happiness fish is a bit bouncy and not to our taste, though no one can resist lacy slices of fresh lotus root with vegetables, and Perennial Happiness is guaranteed for all who managed to down sticky sweet little balls in warm sugar soup. There's sesame and peanut butter inside, and you can't open your mouth for a while, but it's worth it. Ming's Peking pig can be had on a $25 dinner or by the $11.95 portion.

If anyone comes across more luscious pigs than these, drop me a note. Love and kisses, Miss Piggy. ▬

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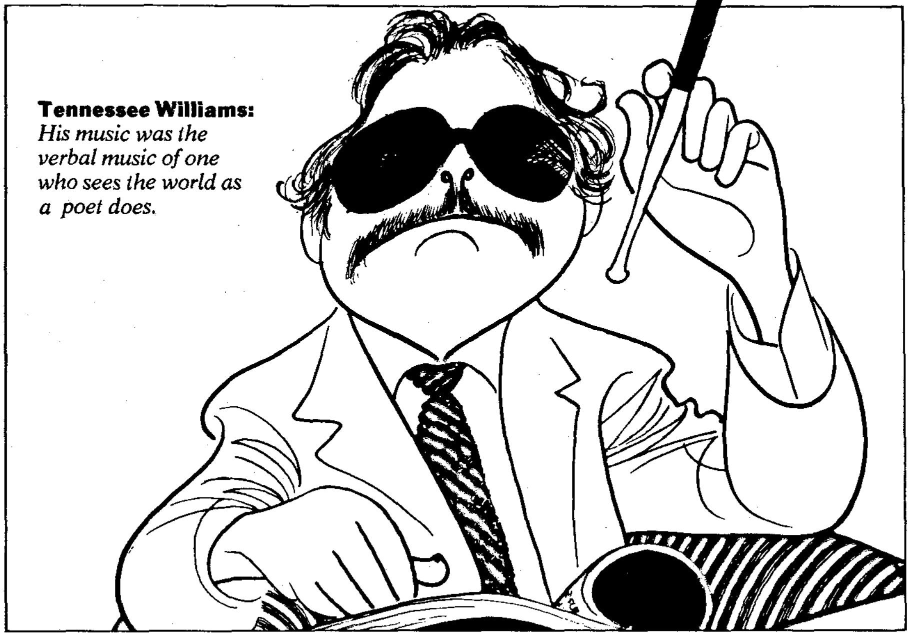
## Theater/John Simon

# POET OF THE THEATER

> "...A play that thinks in images is a truly poetic play; Williams was the single American dramatist who managed it..."



**Tennessee Williams:** *His music was the verbal music of one who sees the world as a poet does.*

MODERN DRAMA HAS THREE PARENTS: IBsen, Strindberg, and Chekhov. Oversimplifying somewhat, we can label Ibsen as the sharply analytical, Strindberg as the hallucinatorily visionary, and Chekhov as the bittersweetly forgiving parent. **Tennessee Williams**, who died on February 25 at the age of 71—and who, after Eugene O'Neill, was our finest playwright—could proudly claim two of these forebears. He had neither the social consciousness nor the unblinking clear-sightedness of Ibsen, but he did have a nightmarish, tortured sense of the abyss and a smiling, compassionate complicity with those who hurtle into it. Playing double stops on these Strindbergian and Chekhovian strings yielded the special Tennessee Williams music.

Music—or, more precisely, verbal music: poetry. Many have commented on Williams's being the poet in our theater, though few have come to grips with what that means. Williams is the only American playwright of stature who also published poetry, poetry that was worth publishing. From this he derived a heightened sensitivity to imagery and cadence, and also, I think, an awareness that the rhythms of prose may derive from but must not emulate the meter of poetry. Take the best-known line from Arthur Miller's *Death of a Salesman,* "Attention must be paid to such a man." It is blank verse, straight iambic pentameter, unseemly and grating in a prose context. Now take the two most famous lines from *A Streetcar Named Desire:* "Sometimes—there's God—so quickly!" and "Whoever you are—I have always depended on the kindness of strangers." The first is two iambs and an amphibrach; the second is mostly iambs and anapests, which are the basic constituents of English prose. In neither line is there iambic pentameter, which belongs in verse drama, and even there needs more metrical variety than Miller gives it.

But notice also how those lines work as imagery. Lexically, they are perfectly simple and fit into the sparest vocabulary, though Blanche DuBois is not a simple person. Significantly, however, in moments of emotional intensity, she reverts to a fundamental, childlike sweetness the distresses and disguises of life have otherwise robbed her of. But whereas there is no imagery in Miller's flat, categorical imperative, Blanche's "God," as a symbol of total, uncomplicated happiness, is a metonymy; and the "strangers" whose kindness Blanche depended on were the fly-by-night lovers with whom she drugged herself—hence, as unconsciously applied here to doctors and nurses, the term becomes a startling trope blending the palliations of sex and medicine.

Observe, too, those dashes in the first quotation from *Streetcar.* One is tempted to think that Williams learned something from his distant relative, the nineteenth-century southern poet Sidney Lanier, who experimented with silent beats; certainly the pauses indicated by the dashes convey either Blanche's groping for the right words or their involuntary gushing forth; and there is again such a dash, or pause, after the first clause of the second quotation. During those pauses, something wells up from the deep; to use punctuation so creatively is a traditional poetic skill.

There is, however, something even more ingrainedly poetic about Williams: He perceived the world as a poet does. To understand him best, one should turn, after the work itself, not to the rather attitudinizing *Memoirs,* but to *Tennessee Williams' Letters to Donald Windham 1940–1965,* which, not having been intended for publication, is more intimate and truthful. Writing from his harrowing family home in St. Louis (in April of 1943), while working on *The Glass Menagerie,* Williams observes, "It is like a Chekhov play, only much wilder and sadder." And when he briefly escapes the domestic inferno for a walk, the riverfront makes him "think of Hart Crane." Later, the two visions coalesce into "a dual blessing from which to distill some higher conception of life." Living in a world made up of both the real world and the worlds perceived by previous poets and prose writers is a peculiar characteristic of the modern poet. As the scientist uses previous research, the poet, by incorporating earlier insights, digs deeper into truth.

Most typical of the poet, however, is the headily lyrical experience of the moment, the enshrinement of the instant as a symbol of eternity, or of such part of it as the mortal being can encompass. When you think of it, *The Glass Menagerie*—all of it—is subsumed by, or consumed in, the moment when the Gentleman Caller breaks the horn off Laura's precious glass unicorn, and the deeply wounded girl merely says, "Now he will feel more at home with the other horses, the ones that don't have horns ... " How richly that incident and line irradiate the entire play! Here is the shattering of Amanda's foolish illusions

Drawing by Al Hirschfeld/Margo Feiden Galleries.

about her daughter's being special. Here is the end of hope that Jim, or anyone, will ever marry Laura. Here is the tragedy of life, which prevents us from surviving in our peculiar uniqueness; here, too, the comedy of life, which cuts us down to indistinguishability from the herd. And here is the resignation that tames heartbreak with the caress of a metaphor. A play that thinks in images is a truly poetic play, and no other American dramatist, not even O'Neill, quite managed that.

The trouble with Williams was that, unlike the truest kind of genius, he did not grow artistically. After his best plays (of 1944 and 1947) came his good but uneven plays, after which came worse and worse ones, some still streaked with lightning flashes of splendor, some utterly lost in the murk of mechanistic iteration and self-parody. In his review of Williams's *Memoirs,* Gore Vidal, amid much that is dazzling and much that is merely malicious, states the bare truth: "Tennessee is the sort of writer who does not develop; he simply continues. By the time he was an adolescent he had his themes. Constantly he plays and replays the same small but brilliant set of cards." The greatest art possesses the world; less great, though still genuine, art is merely obsessed with some part of it. (Not with all of it, for then it would no longer be an obsession.) This is the case of Williams; this is what makes his genius parochial, even though his art was universal. But which of us, young or old, hasn't, at one time or another, sojourned in Tennessee's parish?

The untarnishable part of his output is greater than skeptics may realize. Besides the good and better-than-good full-length plays, there are several exquisite, imperishable one-acters, two or three remarkable short stories, and even one or two memorable poems, such as "Life Story"—which, incidentally, was the basis of the first act of *Sweet Bird of Youth.* That Williams kept on writing after his talent had dried up was not hubristic folly, as I mistakenly considered it; he desperately needed his work as a refuge from the blows of life—equally harsh when real and when exaggerated by the oversensitive skin or soul. Williams craved art as a place where he could find, if not glory, at least obliviousness. I am deeply saddened, though not entirely surprised, that his end should have been so bizarre and, no doubt, painful and frightening. But, at any rate, like everything else about him, it was out of the ordinary. And from now on, the immortal part of his work will not merely continue; it will also, as we explore it further, grow.

IT WAS FAR TOO SOON AFTER *Moose Murders* for another alliteration, **Goodnight, Grandpa.** Good-bye, Grandpa. ▬

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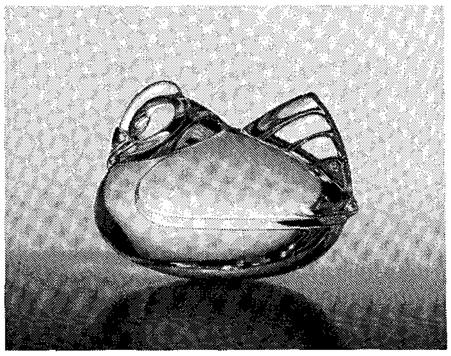

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# GOOD GOLLY, SVENGALI!

"...In this rock *Svengali*, the filmmakers' notions of what's happening are as musty as bell-bottoms and love beads..."

**My baby must be a magician:** *O'Toole and Foster.*

ANTHONY HARVEY AND FRANK CUCCI, the director and screenwriter of **Svengali** (March 9; 9 P.M.; CBS), ought to be stripped of their epaulets and drummed out of the service, never again allowed to come within firing range of a camera. Despite its title, *Svengali* is not a remake of the 1931 film in which John Barrymore hypnotized a lovely, undistinguished singer and drew from her the voice of a caroling angel. In this version, the Svengali figure doesn't have a mystical hold on his pupil but a psychological one—he doesn't boogie with the poor girl's mind until she does his bidding, he just props her up.

With Peter O'Toole as the mentor and Jodie Foster as the mentee, even a *Svengali* shorn of mystique might be hooting, improbable fun. And it *is* amusing to see O'Toole cast a suavely thin shadow in his smoking jacket and ask Foster in a dubious accent why she looks so "melon-collie." But the desire of Harvey and Cucci to dress up the Svengali theme in hip new duds proves a wincing mistake, for their notions of what's happening are as musty as bell-bottoms and love beads. This is a telefilm in which a rock star, hearing that a topflight agent is in the audience, smacks his hands together and cries, "Hey, man, outa sight!" With slang that dated, no wonder Jodie Foster looks melon-collie.

Shot on location in New York, *Svengali* opens with a hypnotist putting Zoe Alexander (Foster) under a spell to help her kick her smoking habit. We never see the hypnotist again, though his services would be useful in toning down the histrionics of Elizabeth Ashley, who plays Zoe's agent and blows enough smoke across the room to alarm a parrot. Smothered in fur, Ashley's Eve Swiss anxiously buzzes on cigarette after cigarette as she catches Zoe's act at a dumpy rock club. Although Zoe sings like Janis Joplin growling at the back door, Eve is convinced that she has that certain ineffable something to be a star. After signing Zoe, Eve hires a vain martinet of a vocal coach—Anton Bosnyak, played by O'Toole—to groom the bluesy rasps out of her voice. In their first meeting, Anton conducts a rude interrogation, plunging his head into Zoe's mouth like a lion tamer and toying with the tip of her "piggy" nose. Caressing Zoe's throat, he murmurs, "This is a chalice," and informs her that together they shall embark upon "a sacred mission." Widening her chalice, a flattered Zoe begins working on her vowels.

After straining her tonsils for what seems like eons, Zoe is put on display at an intimate recital, posed smartly against a sleek black piano. The warm, confident climb of her voice leaves the audience wowed, and the viewer has every reason to expect that Zoe will soon be traipsing across the boards in operatic war-horses like *La Bohème* or *Il Trovatore,* bombarded at curtain calls with a shower of roses. Instead, *Svengali* plunks Zoe down in front of a pop band so that she can sing sensitive Melissa Manchester-like ballads—which makes not the vaguest lick of sense. An old-world snob like Anton would hardly consider it "a sacred mission" to teach some cupcake how to use her chalice to sing pop ballads. (That would be like having Jerome Robbins working for months to improve a ballerina's turnout, then dispatching her to do leg squats with the *Solid Gold* dancers.) For comic relief, the movie even has Anton tagging along on Zoe's tour, bouncing along in the band's traveling van—O'Toole looks as if he'd be happier astride one of those four old camels from *Lawrence of Arabia.* And Jodie Foster doesn't look too smooth cavorting onstage in dungarees and an electric-salmon blouse. The two of them seem to realize that their characters were meant to inhabit a world of chandeliers and red velvet and temperamental tenors, not a world where teenagers waving beer bottles stand on each other's shoulders and holler, "Rawk and *rollll!*"

The performances hardly carry one over the script's rough patches. Peter O'Toole has been in such dashing fettle in his recent film work that it's sad to report that in *Svengali* he's a tired, worn caricature of himself, a mocking echo. He does the brute obvious as Anton, hoarsely booming his lines during his tyrannical fits, then letting his facial muscles fall slack to indicate the thwarted, unappeasable hunger for greatness that resides in him like a tapeworm. O'Toole rummages through the cupboard for pathos, but all the pathos here is in O'Toole's features, which are resigned, bedraggled, caked, a portrait of suave dilapidation. In contrast to O'Toole's air of royal fatigue, Jodie Foster looks fresh and untried, but it can't be said that there is a lot of zing in her performance; she's just a nice, bland kid with a daddy fixation. I suspect Foster took this uninspiring role for the opportunity to work with O'Toole, and who can blame her. The mistake was to think anything of worth could be wrung out of this deplorable script. As for Elizabeth Ashley, of all the performers in *Svengali* she seems to be the one least fazed by the script's insufficiencies. Small wonder. Elizabeth Ashley doesn't need dialogue anymore, just an ashtray

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The place pulsates with a Las Vegas frenzy. All kinds of energies, all types of people float around: sports people, single people of every age, senior citizens with lots of style, lots of people with no style at all, girls with tight jeans and a pelvic sway to their walk, men with beards and hard hats, casually dressed folk from the Sutton Place neighborhood. Everybody's very relaxed. Not one eyebrow was raised late one night at the plainly dressed young mother sitting in the lounge with a beer glass in one hand and a tiny infant on her lap. Presumably, both were waiting for ribs. Well, those ribs are great!

The menu is small and undeviating: no appetizers, no desserts, no substitutions. Just high-quality fast-food barbecue cooked to order, good table service, low prices. The main-course-only principle gets people in and out fast (but nobody will hurry you, either) and offers good food for little money. The prices: $8.95 for baby-back ribs ($5.45 for a lunch portion served from 11 A.M. to 3 P.M.); $6.95 for filet mignon on a skewer; $5.25 for barbecued chicken (35 cents extra for all white meat). Have an entree, share an order of French-fried-onion loaf ($2.50), order cappuccino ($1.75) or coffee (75 cents), and you and a friend who does the same can dine for $25, including tax and tip.

About those ribs: They are spindly and delicate, the meat supple and rich, like brisket on the second day, except that it's pork, and so tender you only gently tug the meat away from the bone. There's enough fat to make the ribs lusty, enough charcoal markings to make them manly, enough smoke flavor to make them authentically ribsy. Grilled, not right before your eyes, but secretively, back in the kitchen, they're seasoned with smoke flavoring, then slapped onto a cast-iron grate over smoldering charcoal and licking flames.

The ribs vary from bland to spicy, from slender to thick. (Sometimes I got nine to an $8.95 order, sometimes eleven.) The barbecue sauce is spicy and almost raw-tasting, so ask your waitress for Heinz 57 Sauce and add some; the flavor will improve. Man, those ribs!

Every order comes with fat and listless French fries and some nippy, fresh coleslaw—it's good! Pass up the warm, innocuous rolls on your table and make room for the onion loaf (it feeds six). Oh, what a delicious, crunchy, impregnable bunker! The only way you'll be able to penetrate its wall is to find one loose onion strand and pull, praying you'll get a crusty, frilled hoop and not a big, collapsed scraggle that's impossible to stuff into your mouth.

At one meal the tender and meaty barbecued chicken had too much smoke flavoring; you'd be wise to have it grilled without the seasoning, and dip it into the Tony Roma's-Heinz 57 Sauce mixture you've stirred up at table. Filet mignon on a skewer (six chunks of ruby-red beef, well aged and delicious, served with onion, green pepper, mushrooms, and tomatoes)—first marinated, then quickly grilled—was super on three visits. *But* it was tepid. Though the paper place mat claims Tony Roma's is "not responsible for food ordered well done." I had trouble getting my Roma burger ($3.25) served rare enough.

Tony Roma's looks like a pre-fab-motel dining room along Route 66: dark paneling; amber-colored lights in bronze sconces; garish standardized oil paintings of Paris and the sporting life. The young managers—handsome and polite—are crack troops "just in from the Las Vegas branch to train," they tell us. The waitresses are friendly and efficient, young and pretty; they wear very brief brown miniskirts, but very little makeup. "The miniskirts they wear are *only* to allow them free movement as they dash from kitchen to dining room with heavy trays," a manager explains.

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and a dependable lighter. Nicotine is, I'm afraid, the only thing this *Svengali* provides.

ROBIN WILLIAMS IS IN DANGER OF WEARing it out, and by "it" I don't mean his talent but something far less elastic: our forbearance. Taped live at San Francisco's Great American Music Hall, *An Evening With Robin Williams* (March 12; 10 P.M.; HBO) is a comedy special showcasing Williams's motor-mouth genius for mimicry and improvisation. One moment he's imitating a quarterback who's too mellow to call signals ("Well, hike when the energy's right"), another moment he's shaking his hips to show us a rogue sperm schussing on skis toward a beckoning ovum ("Hi ya, big boy"), and for 90 minutes his inspiration and enthusiasm never flag. But that's part of the problem—reaching like Felix the Cat into his inexhaustible bag of tricks, Williams never gives the audience a breather. He comes across as a comic compulsive, a competing babble of Munchkin voices. His impishness proves wearing, particularly when he builds an entire routine around nicknaming his penis "Mr. Happy." When Richard Pryor does riffs on sex, his jokes are rooted in rueful experience; for Williams, sex seems to be just another whirlybird ride in the amusement park of life. Williams's range and vigor are truly an astonishment—but it's also a relief when the lights die and the jangle of his jester bells is stilled. All that avid merriment makes you want to do something high-minded and dour, like count the glazed eyeballs in a Fassbinder film.

I SOMETIMES FEEL AS IF I'VE BEEN watching television for 10,000 years, ever since an enterprising caveman scaled a rock and strung up the first TV aerial. But even after 10,000 years, I still stumble upon things that leave my jaw hanging just above my shoe tops. On a recent installment of *The Merv Griffin Show,* Irving Mansfield turned up to plug his biography of his late wife, the best-selling novelist Jacqueline Susann. His voice wobbling with emotion, Mansfield described her apprehensions over having a mastectomy. "I told her, 'Jackie, if you lose a breast, you're not going to lose a husband.' " Jaw descending, I began to hope that someone in a kind way would tell Mansfield to put a sock in it and spare us further marital intimacies, but, no, Mansfield went on to tell an even more graphic anecdote about Susann's breast surgery. For his part, Merv was moved, in that special way that only Merv can be moved. Leaning over, he asked Irving if there had been any offers to film Jackie's life, because, gosh, it would make a *pow*erful motion picture. The next 10,000 years threaten to be a rugged haul. ■

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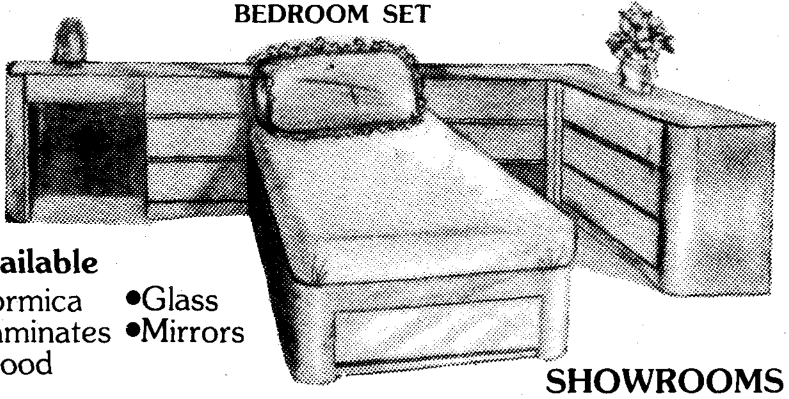

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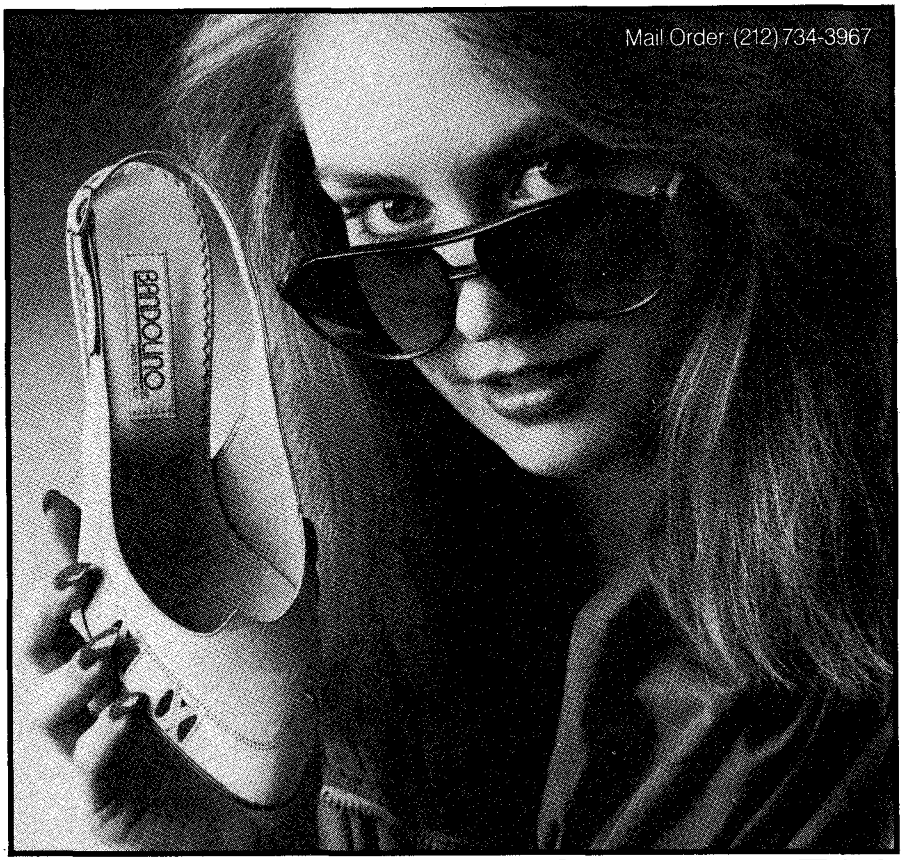

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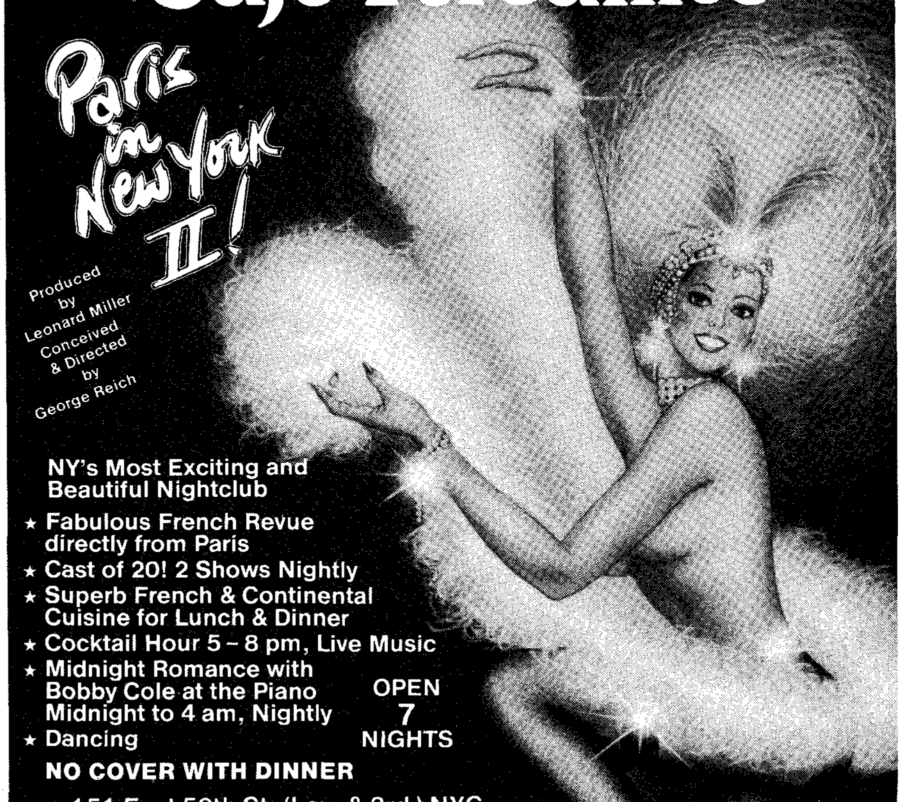

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trunks, $6; white shorts for tennis or jogging, $12; short-sleeved shirts in pastel colors, small only, $6; leather wallets, $16; card cases, $15; shoehorns, $5. For early birds: a few pairs of jogging pants, $14 each; ten collapsible umbrellas, $10 each. For women: a group of spring dresses in cotton, silk, or polyester, sizes 4–14 and petites, $16–$30; assorted blouses in silk, polyester, or cotton, $20 and less; cashmere crew- and V-necked sweaters, $30; turtlenecks, $35; tie-top pullovers, $40; cotton pullovers and cardigans, $6; pullovers and cardigans in wool or acrylic, $12–$30; polo shirts, $6, $8, and $12; slippers, $3; nightgowns in flannel or nylon, $6 and $10; a few cotton-terry jackets for the beach, $6; a group of polyester-and-cotton slacks and skirts in spring colors, $12–$20; handbags, $6. For boys: an assortment of slacks, sweaters, shirts, and shorts at similar reductions. For girls: assorted playsuits, polo shirts, skirts, slacks, sweaters, and slippers. Also, clothes and accessories for infants up to twelve months old. For the home: a large group of tablecloths in varied sizes and colors, $12–$50; silver-plated wine-bottle holders for the table, $2. Cash-and-carry only; all sales final. *Trishop, 1642 Third Ave., at 92nd St. (369-2411); Tues.–Sat. 9:30 a.m.–4:30 p.m.; while stock lasts.*

## Copper and Brass

THERE'S A LOT OF LOVELY COPPER AND brass cookware, molds, giftware, and other accessories on sale here, in addition to reductions on other kitchen and bath items. In copper: fish poacher with strainer insert, retail $85, here $60; tabletop double boiler, retail $75, here $52.50; set of three beating bowls and a whisk, retail $30, here $19.50; 8-qt. kettle with porcelain handle, retail $100, here $67.50; 1½-qt. shell mold, retail $22.50, here $15; 5-qt. soup tureen, retail $75, here $52.50. In brass: measuring cups, beating bowls, colanders, and more at similar discounts. Also, shower curtains, 10–30 percent off; Fieldcrest towels, 10 percent off; bathroom accessories, 10–40 percent off; crystal and glass stemware and barware, 10–30 percent off; dinnerware and pottery, 10–30 percent off; stainless-steel flatware, 10–30 percent off. American Express, MasterCard, Visa, checks accepted; all sales final. *The Home Base, 2335 Broadway, near 85th St. (724-5959); Mon.–Wed. and Fri. 10:30 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. 10 a.m.–6 p.m., and Sun. 12:30–5:30 p.m.; through 3/17 or while stock lasts.*

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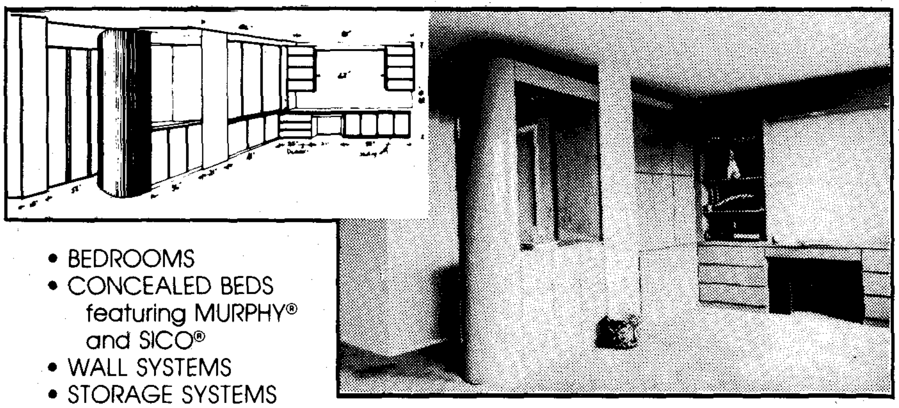

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the usual. Zenith Y1310 13-in. color TV's, list $350, usually $299 here, now $242; RCA ColorTrak cable-ready 19-in. TV's with remote control, list $525, usually $480 here, now $385; KitchenAid KDC20 under-counter dishwashers, list $569, usually $545 here, now $450 (plus a $40 manufacturer's rebate through 4/30); Welbuilt W100 refrigerators, 10 cu. ft., one door, white only, list $350, usually $285 here, now $236; Panasonic 9910 combination microwave-and-convection ovens with magnetic turntable, 1.32-cu.-ft. capacity, list $725, usually $650 here, now $549; Friedrich SP06F10 air conditioners, 6,500-B.t.u., 8.7-e.e.r., 115V., 6.5-amp, list $525, usually $450 here, now $375; Whirlpool stackable washers and dryers, two-piece set for apartments, 24 in. wide, list $450 for washer and $350 for dryer, now $347 and $241, respectively. Delivery (usually between 24 and 48 hours after order is placed) is free in the five boroughs and Nassau County; in New Jersey and Connecticut, there is an additional charge. Certified check or cash only; all sales final. *Home Sales Enterprises/Dial-a-Discount, Inc. (241-3272); switchboard open Mon.–Fri. 9 a.m.–5 p.m. and Sat. till 1 p.m.; while stock lasts.*

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### Consumer Aware

IF YOU ARE PLANNING TO BUY FURNITURE soon, the Department of Consumer Affairs has a free, useful little publication called *Furniture: From Purchase to Delivery* that explains the consumer-protection laws furniture sellers are subject to and how you can protect yourself; it also tells what the seller's and the buyer's responsibilities are. Send a self-addressed, stamped envelope and the name of the booklet to *New York City Department of Consumer Affairs, Education Division, 80 Lafayette St., N.Y., N.Y. 10013.* ■

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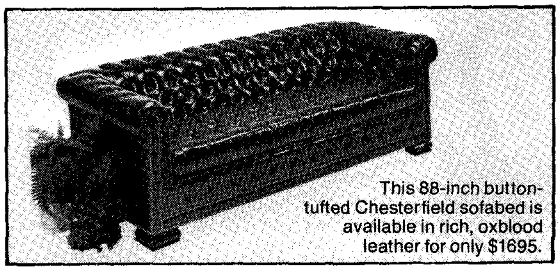
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## A Complete Entertainment Guide for the Week Beginning March 9

# MOVIES

## Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### Manhattan

#### Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Mar. 8: "Poetry in Motion." Opening Mar. 9: "Johnny West." #2—Thru Mar. 8: "Provincial Actors." Opening Mar. 9: "The Constant Factor."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Mar. 10: "Vigilante." Beg. Mar. 11 (tent.): "The Entity."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "The State of Things." **AGEE ROOM**—Thru Mar. 10: "Land of Look Behind." Beg. Mar. 11: Jerry Lewis Series. Mar. 11-12: "The Nutty Professor"; "Hollywood or Bust." Mar. 13-14: "Hardly Working"; "Rock-A-Bye-Baby."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Mar. 10: "Hollywood Out-takes." #2—Thru Mar. 10: "Kamikaze '89."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Mar. 7: "Camille 2000"; "The Queen." Mar. 8: "The Big Doll House"; "The Big Bust Out." Mar. 9: "Night of the Bloody Apes"; "The Last Survivor." Mar. 10: "Good Morning—and Goodbye!"; "Common Law Cabin." Mar. 11-12: "I Spit on Your Grave"; "Axe." Mar. 13: "Bloodthirsty Butchers"; "The Man With Two Heads."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 7: "Sherlock Holmes and the Secret Weapon"; "Sherlock Holmes and the Woman in Green." Mar. 8: "The Great Lie"; "The Old Maid." Mar. 9: "All That Jazz"; "The Pajama Game." Mar. 10: "The Man Who Knew Too Much (1934)"; "Secret Agent." Mar. 11: "The Country Girl"; "To Catch a Thief." Mar. 12: "Jamaica Inn"; "Shadow of a Doubt." Mar. 13: "La Dolce Vita."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 10: "Time Stands Still"; "Hester Street."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Mar. 1-8: "A Streetcar Named Desire"; "The Fugitive Kind." Mar. 9-10: "The Rose"; "Piaf—The Early Years." Mar. 11-12: "1900." Beg. Mar. 13: "The Damned"; "Death in Venice."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Sophie's Choice." #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Frances." #2—"Frances." #3—"The Year of Living Dangerously." #4—"Coup de Torchon."

#### 15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "My Favorite Year"; "Victor/Victoria."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Table for Five."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Lovesick."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Mar. 10: "48 Hrs."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"The Lords of Discipline."

#### 43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Trenchcoat." #2—"Missing."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Let's Spend the Night Together."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Entity." #2—"The Verdict." #3—"Sophie's Choice." #4—"Table for Five." #5—"Caligula." #6—"The Dark Crystal."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Man From Snowy River." #2—582-5070. "The Lords of Discipline."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Joystick." #2—975-8369. "One Dark Night."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3**—"Victor/Victoria"; "My Favorite Year." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Mar. 7: "Fortune in Men's Eyes"; "Short Eyes." Mar. 8-9: Gregory Peck's "Moby Dick"; "Billy Bud." Mar. 10-12: "Taxi Driver"; "Mean Streets." Mar. 13: "Yojimbo"; "Sanjuvo." #2—Mar. 7-8: "The Jolson Story"; "Jolson Sings Again." Mar. 9-10: "The Country Girl"; "The Farmer's Daughter." Mar. 11-12: "Goldfinger"; "Thunderball." Mar. 13: "The Guns of Navarone."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Vigilante." #2—Thru Mar. 10: "The Sorceress." Beg. Mar. 11: "Ten to Midnight."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Pirates of Penzance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Parsifal."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Starstruck."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Mar. 10: "Private Life." Beg. Mar. 11 (tent.): "Victory March."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Table for Five."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 10: "Playtime." Beg. Mar. 11 (tent.): "Mr. Hulot's Holiday."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Britannia Hospital."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Gift."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Coup de Torchon."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Year of Living Dangerously." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "48 Hrs." **CORONET**—"The King of Comedy."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II**—753-0774. "Betrayal."

#### 61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Lovesick." #2—832-2720. Thru Mar. 10: "Missing." Opening Mar. 11: "Tales of Ordinary Madness."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"E.T., the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru Mar. 10: "Das Boot." Opening Mar. 11: "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tender Mercies."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "An Officer And A Gentleman."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Mar. 10: "Missing."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Lords of Discipline." #2—"Vigilante."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Sophie's Choice."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Table for Five." #2—"The Year of Living Dangerously."

#### 61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

## MOVIES

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"La Nuit de Varennes." #2—"The Stationmaster's Wife." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"The Pirates of Penzance." #2—"Diva."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Mar. 7: "The Great Caruso"; "A Lady's Morals." Mar. 8-9: "Luna"; "Death in Venice." Mar. 10-12: "Song Without End"; "A Song to Remember." Beg. Mar. 13: "Yes, Giorgio"; "That Midnight Kiss."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Choice of Arms." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tootsie." #2—"Sophie's Choice." #3—"Lovesick." #4—"The Year of Living Dangerously."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Verdict." #2—"Frances."

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 7: Laurence Olivier's "Hamlet." Mar. 8: "Cobra Woman"; "Adventures of Haji Baba." Mar. 9: "Ministry of Fear"; "House by the River"; "Strange Impersonation." Mar. 10: "Monty Python Live at the Hollywood Bowl"; "And Now for Something Completely Different." Mar. 11-12: "Elisa, Vida Mia"; "Cria!" Mar. 13: "Lacombe Lucien"; "Murmur of the Heart."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Mar. 7: "Five Easy Pieces"; "The Postman Always Rings Twice" (1981). Mar. 8: "Only Angels Have Wings"; "The More the Merrier." Mar. 9: "The American Friend"; "Black and White Like Day and Night." Mar. 10: "Throne of Blood"; "The Lower Depths." Mar. 11: "Marius"; "Fanny." Mar. 12: "Aguirre, the Wrath of God"; "Stroszek." Mar. 13: "Monkey Business"; "I Was a Male War Bride."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Trenchcoat." #2—Thru Mar. 10: "Missing." Beg. Mar. 11: "Ten to Midnight." #3—Thru Mar. 10: "Time Stands Still." Beg. Mar. 11: "Time Walker." #4—Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Joystick."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Time Walker."

## Museums, Societies, Etc.

**AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West.** 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter, "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet." Main Auditorium. (Free with museum adm) Mar. 9, 6:30 p.m.: "Korup: An African Rain Forest."

**ANTHOLOGY FILM ARCHIVES—80 Wooster St.** 226-0010. Adm. $3. Mar. 10, 8 p.m.: Video by Michael Marton, at **Millennium Film Workshop, 66 E. 4th St.**

**ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria.** 784-4742. Adm. $4. Films from Greece: 1995-1982. Mar. 11, 7 p.m.: "Special Request" (1980) by Pavlos Tassios; 9 p.m.: "A Foolish Love" (1981) by Giorgos Panoussopoulos. Mar. 12, 4 p.m.: "1922" (1978) by Nikos Koundouros; 6:35 p.m.: "The Abduction of Persephone" (1956) by Gregorios Grigoriou: 8:30 p.m.: "Soldier's Girl" (1971) by Alexis Damianos, with Maria Vassiliou.

**BEACON THEATER—B'way nr. 74th St.** 874-1717. Adm. $5. Opera films. Mar. 13, 4, 7 p.m.: Puccini's "Tosca" with Maria Caniglia, Franco Corelli, Afro Poli, the Rome Opera Orchestra and Chorus. In Italian, Eng. subtitles.

**COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Adm. $3; members $2. Thru Mar. 13: Women Directors of the Silent Era. Mar. 11, 8 p.m.: "The Devil in the City" by Germaine Dulac. Mar. 12, 8 p.m.: "The Red Kimono" (1925) by Dorothy Davenport. Mar. 13, 8 p.m.: "The Blot" (1921) by Lois Weber.

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**FRENCH INSTITUTE—22 E. 60th St.** 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 8, 8 p.m.: "Turkey, Between Men and Gods" by Mark Mopty who will narrate in person. Opening Mar. 9, 12 noon, 3:30, 7 p.m: "Les Plouffe" (1980) by Gilles Carle. In French, Eng. subtitles.

**GLOBAL VILLAGE—454 Broome St.** 966-7526. Adm. $3; members free. Mar. 11, 7:30 p.m.: "In the King of Prussia" (1983) by Emile de Antonio who will be present for discussion.

**GUILD HALL—158 Main St., East Hampton, N.Y.** 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Mar. 12, 8 p.m.: "Les Enfants Terribles" (1951) by Jean Pierre Melville, with Nicole Stephane, Edouard Dermithe. In French, Eng. subtitles.

**INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City.** 784-2084. Sug. don. $1. Mar. 10-13: 60s video running continuously from 1-6 p.m. Selections include documents of Woodstock and N.A.S.A. Artists include Robert Smithson, Nancy Holt, Bruce Nauman, Jud Yalkut. 1, 3, 5 p.m.: "The Complete Beatles."

**INTERNATIONAL CLAY FILM FESTIVAL—Greenwich House, 27 Barrow St.** 242-4106. Adm. $5. Mar. 10, 7:15 p.m.: "John Glick: An Artist and His Work" (1979); "Art of the Potter" (1973) on the work of Shoji Hamada, with Bernard Leach; "Big Ware" (1979) with George Curtis; "Colored Nabeshima Ware" (1973).

**INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, Twelfth Ave. at 46th St.** 245-0072. Free after museum adm. Wed.-Sun., 10 a.m.-5 p.m. (tickets available until 4 p.m.): "Reflections" (1982) by David Hoffman.

**METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St.** 879-5500. Free with museum adm. Mar. 8, 6 p.m.: "Young and Innocent" (1937) by Alfred Hitchcock, with Nova Pilbeam, Derrick deMarney.

**MUSEUM OF MODERN ART—West Wing, 18 W. 54th St.** 708-9500. Free with museum adm. Mar. 11, 6 p.m.: Recent Hungarian Animation, prepared by Charles Samu, presented by Gyorgy Matolscsy, head of Pannonia Film Studio, Budapest. Mar. 12-13, 12 noon: "Citizen Kane" (1941) by Orson Welles, with Welles, Joseph Cotten, Dorothy Comingore. Rediscovering French Film—Part II. Mar. 7, 2:30 p.m.: "Ménilmontant" (silent, 1925) by Dimitri Kirsanoff, with Nadia Sibirskaia, French titles; "Rien que les Hueres" (silent, 1926) by Alberto Cavalcanti, with Philippe Hériat, French titles. Mar. 8, 2:30 p.m.: "L'Evasion" (silent, 1923) by Georges Champavert; "L'Appel du Sang" (silent, 1920) by Louis Mercanton, with Ivor Novello, Phyllis Neilson-Terry, and original piano accompaniment. Mar. 10, 2:30 p.m.: "Le Fantôme du Moulin Rouge" (silent, 1925) by René Clair, with Albert Préjean; 6 p.m.: "L'Affiche" (silent, 1924) by Jean Epstein, with Nathalie Lissenko, French/Flemish titles. Mar. 11, 2:30 p.m.: "L'Affiche." Mar. 12, 2:30 p.m.: "Autour de L'Argent" (1927) by Jean Dréville, with narration by Dréville (1971); "La P'tite Lilie" (silent, 1927) by Alberto Cavalcanti, with Catherine Hessling, Jean Renoir, original piano accompaniment; "En Rade" (silent, 1927) by Cavalcanti, with Hessling, original piano accompaniment, French titles; 5 p.m.: "L'Argent" (silent, 1927) by Marcel L'Herbier, with Pierre Alcover, Brigitte Helm, original piano accompaniment, French titles. Mar. 13, 2:30 p.m.: "La Glace à Trois Faces" (silent, 1927), "Finis Terrae" (silent, 1929) both by Epstein; 5 p.m.: "Le Fantôme du Moulin Rouge." What's Happening? Film Series. Mar. 8, 6 p.m.: "Dudley Carter" (1982) by Abby Sher. Recent Documentaries Video Series (run continously during museum hours). Mar. 11: "Signed, Sealed and Delivered: Labor Struggle in the Post Office" (1981) by Eric Lewis, Tammy Gold, Dan Gordon. Mar. 12: "Piano Players Rarely Ever Play Together" (1981) by Stevenson Palfi. Mar. 13: "How Much is Enough: Decision Making in the Nuclear Age" (1982) by Andrew Stern.

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Mar. 8, 8 p.m.: "The Earrings of Madame De" (1953) by Max Ophul, with Danielle Darrieux, Charles Boyer; "The Reckless Moment" (1949) by Ophul, with Joan Bennett, James Mason. Both in French, Eng. subtitles. Mar. 9, 8 p.m.: "Intolerance" (silent, 1916) by D.W. Griffith, with Lillian Gish, Mae Marsh. Live piano accompaniment by Harry Weiss. Mar. 10, 8 p.m.: "Until She Talks" (1980) by Mary Lampson, appearing in person; "Red Squad" (1972) by Steve Fischler, Joel Sucher. Mar. 11, 7:30 p.m.: "Vampyr" (1931) by Carl Theodor Dreyer, in German, Eng. subtitles. Mar. 11-12, 8, 10 p.m.: "Sisters, or the Balance of Happiness" by Margarethe von Trotta, with Jutta Lampe, Gudrun Gabriel, in German, Eng. subtitles. Mar. 13, 5, 7:30 p.m.: "Sisters, or the Balance of Happiness."

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Adm. Free. Mar. 8, 12 noon: "The Wild Child" (1969) by Francois Truffaut. Collector's Choice Series: Mar. 8, 2:30 p.m.: (Women in Focus) "Anything You Want to Be", "Women's Rights in the U.S.—An Informal History", "Growing Up Female." How YuKong Moved The Mountains Series. Mar. 10, 12 noon: "A Woman, a Family."

**NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St.** 598-7867. Free. Mar. 11, 6 p.m.: "Black Hand" (1950) by Richard Thorpe, with Gene Kelly. Mar. 12: Films Based on Works by Heinrich Böll, in cooperation with Goethe House. 11 a.m.: "Die Hülchrather Strasse" by Hans Werner Richter; 11:35 a.m.: "Dr. Murkes Gesammeltes Schweigen" (1968) by Rolf Hädrich, in German; 1:30 p.m.: "The Lost Honor of Katharina Blum" (1975) by Volker Schlöndorff, in German, Eng. subtitles; 3:30 p.m.: "The Unguarded House" (1975) by Rainer Wolffhardt, in German, Eng. subtitles; 5:30 p.m.: "End of a Mission" (1977) by Hans-Dietrich Schwarz.

**THE PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. $4; members, students & senior citizens $3. Mar. 8-13: "You Are Not I" (1981) by Sara Driver, with Suzanne Fletcher; "The Honeymoon Killers" (1970) by Leonard Kastle, with Shirley Stoler, Tony Bianco. (Mar. 8-10, 6:20, 9:15 p.m.; Mar. 11-13, 3:30, 6:20, 9:15 p.m.) Public Service Program—Sat.-Sun. (free), 2 p.m.: "Anarchism in America" (1982) by Steven Fishler and Joel Sucher, including newsreel footage of Emma Goldman, and interviews with Mollie Steimer, and others.

**THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park.** 592-5555. Free with museum adm. Mar. 12, 2 p.m.: "The Japanese Blind Swordsman" (1978).

**SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y.** 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Mar. 12, 7, 9 p.m.: "Made in U.S.A." (1966) by Jean Luc-Godard, in French, Eng. subtitles. Mar. 13, 2 p.m.: "Pippi Longstocking."

**SLOANE HOUSE YMCA—356 W. 34th St.** 760-5850. Adm. $1.50. Mar. 9, 8 p.m.: "The Margaret Sanger Story."

**YM & YWHA—92nd St. branch, on Lexington Ave.** 427-6000, ext. 162. Adm. $1.75. Mar. 13, 2 p.m.: "I Never Sang for my Father" with Gene Hackman, Estelle Parsons, Melvyn Douglas.

## Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Mar. 10: "Vigilante." #2—Thru Mar. 10: "The Man From Snowy River." #3—Thru Mar. 10: "One Dark Night."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Missing."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Joystick." #2—"The Lords of Discipline."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Mar. 10: "Table for Five." Beg. Mar. 11: "Gandhi." #2—Thru Mar. 10: "The Lords of Discipline."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Vigilante." #2—"Sophie's Choice."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Tootsie." #2—"Sophie's Choice." #3—"Vigilante." #4—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "The Road Warrior."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Lovesick." #2—"48 Hrs."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Lords of Discipline."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Tootsie." #2—"Vigilante."

## Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Sophie's Choice." #2—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Trenchcoat." #3—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Ten to Midnight." #4—Thru Mar. 10: "The Verdict." Beg. Mar. 11: "Time Walker." #5—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Joystick."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Lords of Discipline." #2—"Vigilante."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Vigilante." #2—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Time Walker."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Ten to Midnight."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Joystick." #2—"Sophie's Choice." #3—"Table for Five." #4—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Trenchcoat."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Missing."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Sophie's Choice." #2—Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Trenchcoat." #3—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Ten to Midnight." #4—Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Time Walker."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The Year of Living Dangerously." #2—"Lovesick."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Mar. 10: "Sophie's Choice." #2—Thru Mar. 10: "The Verdict." #3—Thru Mar. 10: "Vigilante."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Mar. 10: "Table for Five." #2—Thru Mar. 10: "Frances."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Mar. 10: "Victor/Victoria"; "My Favorite Year."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Sophie's Choice." **SOUTH**—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Trenchcoat."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Mar. 10: "The Last American Virgin"; "Victory."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Mar. 10: "Missing."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "Genocide."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Ten to Midnight."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Without a Trace." #2—Thru Mar. 10: "The Verdict." Beg. Mar. 11: "Time Walker." #3—"Table for Five." #4—"Tootsie."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 8: "The Toy." Beg. Mar. 9: "First Blood."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Sophie's Choice." #2—Thru Mar. 10: "Tootsie." Beg. Mar. 11: "Gandhi."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Vigilante." #2—"Tootsie." #3—Thru Mar. 10: "One Dark Night."

## Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Mar. 10: "The Verdict." Beg. Mar. 11: "Trenchcoat." #2—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "The Verdict."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Mar. 10: "One Dark Night."

303. **NEW DORP—HYLAN—** 351-6601. #1—"48 Hrs." #2—"Tootsie."

304. **NEW DORP—LANE—** 351-2110. Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Ten to Midnight."

305. **NEW DORP—RAE—** 979-0444. #1—"Table for Five." #2—"Lovesick."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Vigilante." #2—Thru Mar. 10: "Joni." Beg. Mar. 11: "Ten to Midnight."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Sophie's Choice." #2—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "The Road Warrior."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Trenchcoat."

## Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Ten to Midnight." #2—"Tootsie." #3—"Vigilante." #4—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "The Road Warrior."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Lovesick." #2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Sophie's Choice." #2—"The Verdict." #3—"Table for Five." #4—Thru Mar. 10: "Missing." Beg. Mar. 11: "Time Walker."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Mar. 10: "The Dark Crystal"; "Xanadu." Beg. Mar. 11: "Creepshow"; "Wolfen."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"48 Hrs." #2—"The Lords of Discipline."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Tootsie." #2—Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Ten to Midnight." #3—"Vigilante."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Vigilante." #2—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Time Walker." #3—Thru Mar. 10: "48 Hrs." Beg. Mar. 11: "Ten to Midnight."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Mar. 10: "Table for Five." Beg. Mar. 11: "Trenchcoat." #2—"Lovesick." #3—"Tootsie."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—Thru Mar. 10: "Missing." Beg. Mar. 11: "Joystick." #2—"Sophie's Choice." #3—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Ten to Midnight." #4—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Trenchcoat."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "Sophie's Choice."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Mar. 10: "Best Friends"; "Making Love."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"The Verdict." #2—"Table for Five."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Sophie's Choice." #2—Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Time Walker."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Tootsie."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Mar. 10: "Missing." Beg. Mar. 11: "The Road Warrior." #2—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Ten to Midnight." #3—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Joystick." #4—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Trenchcoat."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The Verdict." #2—"Table for Five." #3—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Trenchcoat." #4—"Sophie's Choice." #5—Thru Mar. 10: "Missing." Beg. Mar. 11: "Joystick."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"48 Hrs." #2—Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Ten to Midnight."

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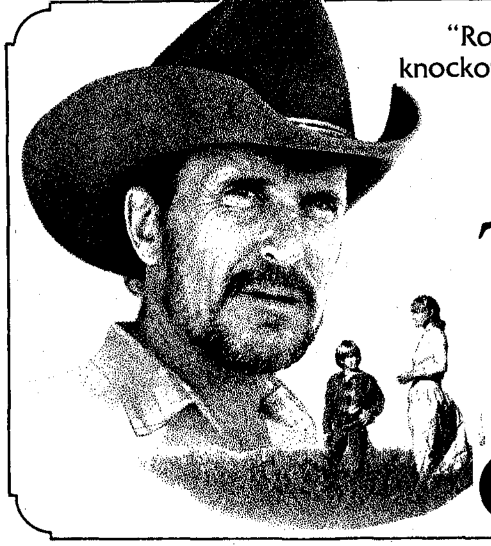

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# MOVIES

424. **GLEN OAKS–RKO–Union Tpke. at 255th St.** 347-7777. "Vigilante."

426. **JACKSON HEIGHTS–BOULEVARD–Northern Blvd. at 83rd St.** 335-0170. #1–Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11 (tent.): "Gandhi." #2–Thru Mar. 10: "Women for Sale." Beg. Mar. 11: "Without a Trace." #3–Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Trenchcoat."

427. **JACKSON HEIGHTS–COLONY–82nd St. nr. Roosevelt Ave.** 429-8004. "Vigilante."

428. **JACKSON HEIGHTS–JACKSON–82nd St. at Roosevelt Ave.** 335-0242. #1–"Sophie's Choice." #2–"Missing." #3–"The Man From Snowy River."

436. **KEW GARDENS HILLS–MAIN STREET–Nr. 72nd Dr.** 268-3636. Thru Mar. 10: "Best Friends"; "First Monday in October." Beg. Mar. 11: "My Favorite Year"; "Victor/Victoria."

437. **LITTLE NECK–LITTLE NECK–Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Mar. 10: "Frances."

438. **MIDDLE VILLAGE–ARION–Metropolitan Ave. nr. 74th St.** 894-4183. Thru Mar. 10: "One Dark Night"; "The Fog."

439. **OZONE PARK–CROSSBAY–Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1–"Vigilante." #2–Thru Mar. 10: "Lovesick." Beg. Mar. 11: "The Road Warrior."

442. **REGO PARK–DRAKE–Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Mar. 10: "The House on Sorority Row"; "The Sorceress."

447. **ROCKAWAY PARK–SURFSIDE–Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1–Thru Mar. 10: "Let's Spend the Night Together." #2–Thru Mar. 10: "Vigilante."

448. **SUNNYSIDE–CENTER–Queens Blvd. nr. 43rd St.** 784-3050. #1–"Tootsie." #2–Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Joystick."

450. **WHITESTONE–CROSS ISLAND–Cross Island Pkwy. at 153rd St.** 767-2800. #1–Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Gandhi." #2–Thru Mar. 10: "Best Friends."

451. **WOODHAVEN–HAVEN–Jamaica Ave. nr. 80th St.** 296-2325. Thru Mar. 10: "One Dark Night"; "The Fog."

453. **WOODSIDE–DELUXE–Roosevelt Ave. at 62nd St.** 429-2929. Thru Mar. 10: "Women for Sale"; "Young Gangs From Wildwood High."

## Long Island

**(Area Code 516)
Nassau County**

500. **BALDWIN–GRAND AVENUE–** 223-2323. "Tootsie."

501. **BALDWIN–RKO–** 223-9230. "Coup de Torchon."

502. **BELLEROSE–RKO–** 775-1351. Thru Mar. 8: "The Toy." Beg. Mar. 9: "First Blood."

504. **BELLMORE–THE MOVIES–** 785-3032. Thru Mar. 10: "Diva." Beg. Mar. 11: "Time Stands Still."

511. **EAST MEADOW–FLICK–** 794-8008. #1–"The Verdict." #2–Thru Mar. 10: "My Favorite Year"; "Victor/Victoria." Beg. Mar. 11: "Trenchcoat."

512. **EAST MEADOW–MEADOWBROOK–** 731-2423. #1–Thru Mar. 10: "E.T., the Extra-Terrestrial." Beg. Mar. 11: "Ten to Midnight." #2–"Vigilante." #3–Thru Mar. 10: "Missing." Beg. Mar. 11: "Joystick." #4–Thru Mar. 10: "Lovesick." Beg. Mar. 11: "The Road Warrior."

513. **EAST ROCKAWAY–CRITERION–** 599-0242. #1–Thru Mar. 3: "The Entity." Beg. Mar. 4: "The Man From Snowy River." #2–Thru Mar. 3: "Best Friends." Beg. Mar. 4: "Missing."

516. **FARMINGDALE–RKO–** 249-0122. Thru Mar. 10: "The Last American Virgin."

517. **FLORAL PARK–RKO FLORAL–** 352-2280. "The Verdict."

518. **FRANKLIN SQUARE–FRANKLIN–** 775-3257. #1–"Vigilante." #2–"The Man From Snowy River."

521. **GARDEN CITY PARK–RKO PARK EAST** – 741-8484. "Tootsie."

524. **HEWLETT–RKO–** 791-6768. Thru Mar. 8: "The Toy." Beg. Mar. 9: "First Blood."

526. **HICKSVILLE–HICKSVILLE–** 931-0749. #1–Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Trenchcoat." #2–Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Joystick."

528. **HICKSVILLE–RKO TWIN NORTH–** 433-2400. "One Dark Night." **SOUTH**–Thru Mar. 10: "E.T., the Extra-Terrestrial." Beg. Mar. 11: "Joystick."

529. **LAWRENCE–RKO–** 371-0203. #1–"The Lords of Discipline." #2–"48 Hrs." #3–"Tootsie."

530. **LEVITTOWN–LEVITTOWN–** 731-0516. #1–Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Best Friends." #2–Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Time Walker."

531. **LEVITTOWN–LOEWS NASSAU–** 731-5400. #1–"Gandhi." #2–"Tootsie." #3–"48 Hrs." #4–"Let's Spend the Night Together."

532. **LONG BEACH–LIDO–** 432-0056. Thru Mar. 10: "The House on Sorority Row." Beg. Mar. 11: "The Sword and the Sorcerer."

533. **LYNBROOK–LYNBROOK–** 593-1033. #1–"Sophie's Choice." #2–"Table for Five." #3–Thru Mar. 10: "Missing." Beg. Mar. 11: "Ten to Midnight." #4–Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Joystick."

534. **LYNBROOK–STUDIO ONE–** 599-1444. Thru Mar. 10: "Time Stands Still."

535. **MALVERNE–TWIN–** 599-6966. #1–Thru Mar. 10: "Best Friends." Beg. Mar. 11: "Without a Trace." #2–Thru Mar. 10: "The Chosen." Beg. Mar. 11 (tent.): "Frances."

536. **MANHASSET–MANHASSET–** 627-7887. #1–"Lovesick." #2–Thru Mar. 10: "Missing." Beg. Mar. 11: "Joystick." #3–Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Ten to Midnight."

537. **MANHASSET–RKO CINEMA–** 627-1300. "Coup de Torchon."

540. **MASSAPEQUA–PEQUA–** 799-6464. "The Verdict."

541. **MASSAPEQUA–THE MOVIES AT SUNRISE MALL–** 795-2244. #1–"Sophie's Choice." #2–Thru Mar. 10: "Lovesick." Beg. Mar. 11: "The Road Warrior." #3–"Tootsie." #4–"Table for Five." #5–Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Trenchcoat." #6–"Vigilante." #7–"48 Hrs."

542. **MERRICK–GABLES–** 546-0734. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Best Friends."

545. **NEW HYDE PARK–HERRICKS–** 747-0555. Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Gandhi."

546. **NEW HYDE PARK–RKO ALAN–** 354-4338. Thru Mar. 10: "Table for Five." Beg. Mar. 11: "Ten to Midnight."

548. **OLD BETHPAGE–CINE CAPRI–** 752-1610. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Without a Trace."

549. **OYSTER BAY–MOVIES–** 922-0333. #1–Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Time Walker." #2–Thru Mar. 10: "Fitzcarraldo." Beg. Mar. 11: "Without a Trace."

550. **PLAINVIEW–OLD COUNTRY–** 931-4242. #1–"Tootsie." #2–Thru Mar. 10: "Missing." Beg. Mar. 11: "The Year of Living Dangerously."

551. **PLAINVIEW–RKO MORTON VILLAGE–** 938-2323. Thru Mar. 8: "The Toy." Beg. Mar. 9: "First Blood."

552. **PLAINVIEW–RKO TWIN–** 931-1333. #1–Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Trenchcoat"; "48 Hrs."

554. **PORT WASHINGTON–MOVIES–** 944-6200. #1–Thru Mar. 10: "Missing." Beg. Mar. 11: "Trenchcoat." #2–"Sophie's Choice." #3–"Table for Five."

555. **PORT WASHINGTON–SANDS POINT–** 883-5074. "Victor/Victoria"; "My Favorite Year."

557. **ROCKVILLE CENTRE–RKO FANTASY–** 764-8000. "Lovesick."

558. **ROCKVILLE CENTRE–RKO TWIN–** 678-3121. #1–Thru Mar. 10: "Vigilante"; "One Dark Night." Beg. Mar. 11: "Trenchcoat." #2–"The Verdict."

559. **ROSLYN–ROSLYN–** 621-8488. #1–"Tootsie." #2–Thru Mar. 10: "The Verdict." Beg. Mar. 11 (tent.): "Gandhi."

561. **SYOSSET–SYOSSET–** 921-5810. "Sophie's Choice."

562. **SYOSSET–UA CINEMA 150–** 364-0700. Thru Mar. 10: "Table for Five." Beg. Mar. 11: "Ten to Midnight."

566. **VALLEY STREAM–RKO GREEN ACRES–** 561-2100. "Gandhi."

**567. VALLEY STREAM—SUNRISE—** 825-5700. #1—Thru Mar. 10: "Vigilante." #2—Thru Mar. 10: "An Officer and a Gentleman." #3—Thru Mar. 10: "The Verdict." #4—Thru Mar. 10: "48 Hrs." #5—Thru Mar. 10: "Table for Five." #6—Thru Mar. 10: "The Sorceress"; "The House on Sorority Row." #7—Thru Mar. 10: "Tootsie." #8—Thru Mar. 10: "One Dark Night." #9—Thru Mar. 10: "Sophie's Choice." #10—Thru Mar. 10: "The Lords of Discipline." #11—Thru Mar. 10: "Lovesick."

**570. WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"The Lords of Discipline." #2—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Ten to Midnight."

**571. WANTAGH—RKO—** 781-6969. Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Joystick."

**573. WESTBURY—DRIVE-IN—** 334-3400. #1—"Vigilante." #2—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Ten to Midnight." #3—Thru Mar. 10: "Missing." Beg. Mar. 11: "Joystick."

### Suffolk County

**600. AMITYVILLE—RKO—** 264-7789. #1—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Trenchcoat." #2—Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Joystick."

**601. BABYLON—BABYLON—** 669-3399. Thru Mar. 10: "Sting II." Beg. Mar. 11: "Joystick."

**602. BABYLON—RKO—** 669-0700. #1—"Tootsie." #2—"Vigilante."

**603. BABYLON—SOUTH BAY—** 587-7676. #1—"48 Hrs." #2—"Sophie's Choice." #3—Tent.: "The Lords of Discipline."

**604. BAY SHORE—CINEMA—** 665-1722. Thru Mar. 10: "Missing." Beg. Mar. 11: "Ten to Midnight."

**606. BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Lovesick." #2—"My Favorite Year"; "Victor/Victoria."

**609. BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 10: "Joni." Beg. Mar. 11: "The Last American Virgin."

**612. CENTER MORICHES—CENTER—** 878-2100. Thru Mar. 10: "An Officer and a Gentleman."

**613. CENTEREACH—CENTEREACH—** 588-0088. Thru Mar. 10: "Sting II." Beg. Mar. 11: "Trenchcoat."

**616. COMMACK—MAYFAIR—** 543-0707. "Table for Five."

**617. COMMACK—RKO—** 499-4545. #1—"Tootsie." #2—"Without a Trace."

**619. CORAM—CORAM—** 698-7200. Thru Mar. 10: "Vigilante."

**621. CORAM—PINE—** 698-6442. #1—Thru Mar. 10: "Missing." Beg. Mar. 11: "Joystick." #2—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Ten to Midnight."

**622. DEER PARK—DEER PARK—** 667-2440. "Tootsie."

**625. EAST HAMPTON—CINEMAS—** 324-0448. #1—"Table for Five." #2—Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Gandhi." #3—Thru Mar. 10: "Missing." Beg. Mar. 11: "Trenchcoat." #4—Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Joystick." #5—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Ten to Midnight."

**626. EAST NORTHPORT—LARKFIELD—** 261-0043. Tent.: "Missing."

**627. EAST SETAUKET—RKO FOX—** 473-2400. Thru Mar. 10: "Without a Trace." Beg. Mar. 11: "The King of Comedy."

**628. ELWOOD—ELWOOD—** 499-7800. #1—"48 Hrs." #2—"Lovesick."

**629. FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Time Walker." #2—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Ten to Midnight."

**631. HAUPPAUGE—HAUPPAUGE—** 265-1814. "The Verdict."

**632. HUNTINGTON—RKO SHORE—** 421-5200. #1—"Tootsie." #2—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Time Walker." #3—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Ten to Midnight." #4—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year."

**633. HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Mar. 10: "Table for Five." Beg. Mar. 11: "Joystick."

**634. HUNTINGTON—RKO YORK—** 421-3911. "Sophie's Choice."

**635. ISLIP—ISLIP—** 581-5200. #1—"Sophie's Choice." #2—"Tootsie." #3—"Table for Five."

**636. KINGS PARK—KINGS PARK—** 269-4422. Thru Mar. 10: "Vigilante."

**637. LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Joystick."

**638. LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 10: "The Last American Virgin."

**639. LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 10: "The Last American Virgin." Beg. Mar. 11: "48 Hrs."

**640. MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Mar. 10: "48 Hrs." #2—Thru Mar. 10: "Sting II." #3—Mar. 4-6: "The Lords of Discipline."

**642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Table for Five." **OUTDOOR**—Thru Mar. 10: "Lovesick"; "One Dark Night." Beg. Mar. 11: "Time Walker."

**643. NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Tent.: "One Dark Night." #2—Tent.: "The Verdict."

**644. NORTHPORT—NORTHPORT—** 261-8600. "An Officer and a Gentleman."

**645. OAKDALE—OAKDALE—** 589-8118. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Best Friends."

**648. PATCHOGUE—PATCHOGUE—** 475-0601. #1—"48 Hrs." #2—"Table for Five." #3—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Gandhi."

**649. PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—"Missing."

**650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Vigilante." **OUTDOOR**—Thru Mar. 10: "One Dark Night"; "Women for Sale." Beg. Mar. 11: "Ten to Midnight."

**651. PATCHOGUE—SUNWAVE—** 475-7766. #1—"Sophie's Choice." #2—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Trenchcoat."

**653. PORT JEFFERSON—MINI EAST—** 928-6555. Thru Mar. 10: "Sophie's Choice." **CINEMA WEST**—Thru Mar. 10: "The Verdict."

**654. PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 8: "The Toy." Beg. Mar. 9: "My Favorite Year."

**655. RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 10: "One Dark Night."

**657. SAG HARBOR—SAG HARBOR—** 725-0010. Mar. 11-13: "Das Boot."

**658. SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Mar. 10: "The Verdict." #2—Thru Mar. 10: "The Lords of Discipline." #3—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Ten to Midnight."

**659. SHIRLEY—DRIVE-IN—** 281-5444. #1—Thru Mar. 10: "One Dark Night." #2—"Vigilante."

**662. SMITHTOWN—SMITHTOWN—** 265-1551. "Sophie's Choice."

**663. SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Table for Five." #2—Thru Mar. 10: "Frances." Beg. Mar. 11: "Missing."

**664. STONY BROOK—LOEWS—** 751-2300. #1—"Tootsie." #2—"48 Hrs." #3—"My Favorite Year"; "Victor/Victoria."

**666. WEST ISLIP—TWIN—** 669-2626. #1—Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Ten to Midnight." #2—Thru Mar. 10: "The Last American Virgin." Beg. Mar. 11: "Without a Trace."

**667. WESTHAMPTON—HAMPTON ARTS—** 288-2600. "Sophie's Choice."

**668. WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Mar. 10: "Tootsie." Beg. Mar. 11: "Lovesick."

## New York State

### (Area Code 914)
### Westchester County

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Mar. 10: "The Verdict." Beg. Mar. 11 (tent.): "Gandhi."

**701. BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Mar. 10: "The Year of Living Dangerously."

**702. BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Time Walker." #2—"Table for Five." #3—Thru Mar. 10: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 11: "Joystick."

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## MOVIES

**703. CROSS RIVER—CINEMA—** 763-8811. Thru Mar. 10: "Diva." Beg. Mar. 11: "Table for Five."

**705. GREENBURGH—CINEMA 100—** 946-4680. #1—"Sophie's Choice." #2—"Frances."

**707. HARTSDALE—CINEMA—** 428-2200. #1—"48 Hrs." #2—Thru Mar. 10: "Vigilante." #3—"Tootsie." #4—Thru Mar. 10: "Lovesick."

**708. LARCHMONT—PLAYHOUSE—** 834-3001. "Missing."

**709. MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Sophie's Choice." #2—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "The Road Warrior." #3—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Ten to Midnight." #4—Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Trenchcoat."

**710. MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Sophie's Choice." #2—"Tootsie."

**711. MOUNT VERNON—PARKWAY—** 664-3311. Thru Mar. 10: "My Favorite Year"; "Victor/Victoria." Beg. Mar. 11 (tent.): "Frances."

**712. NEW ROCHELLE—LOEWS—** 632-1700. #1—"Vigilante." #2—"Tootsie."

**714. NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"48 Hrs." #2—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Joystick." #3—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Time Walker." #4—Thru Mar. 10: "The Lords of Discipline"; "Women for Sale." Beg. Mar. 11: "Ten to Midnight." #5—"The Verdict."

**715. NEW ROCHELLE—TOWN—** 632-4000. "Table for Five."

**716. OSSINING—ARCADIAN—** 941-5200. #1—Thru Mar. 10: "Vigilante." #2—"Tootsie."

**717. PEEKSKILL—BEACH—** 737-6262. #1—"Tootsie." #2—"Vigilante." #3—Thru Mar. 10: "Table for Five." Beg. Mar. 11: "Joystick." #4—Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Ten to Midnight."

**719. PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru Mar. 10: "One Dark Night." #2—Thru Mar. 10: "48 Hrs." #3—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Trenchcoat." #4—"The Verdict."

**720. PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 10: "An Officer and a Gentleman."

**721. PLEASANTVILLE—ROME—** 769-0720. Thru Mar. 10: "Missing." Beg. Mar. 11: "Joystick."

**722. RYE—RYE RIDGE—** 939-8177. #1—Thru Mar. 10: "The Lords of Discipline." #2—Tent.: "Frances."

**723. SCARSDALE—FINE ARTS—** 723-6699. "Coup de Torchon."

**724. SCARSDALE—PLAZA—** 725-0078. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Best Friends."

**726. WHITE PLAINS—COLONY—** 948-8828. Thru Mar. 10: "Joni." Beg. Mar. 11 (tent.): "Ten to Midnight."

**727. WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Mar. 10: "The Lords of Discipline." #2—Thru Mar. 10: "One Dark Night."

**728. WHITE PLAINS—UA CINEMA—** 946-2820. "E.T., the Extra-Terrestrial."

**730. YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "The King of Comedy." #2—"The Verdict."

**731. YONKERS—KENT—** 237-3440. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Ten to Midnight."

**732. YONKERS—MOVIELAND—** 793-0002. #1—"Sophie's Choice." #2—"Tootsie." #3—"48 Hrs." #4—"Lovesick."

**735. YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Mar. 10: "Missing." Beg. Mar. 11: "An Officer and a Gentleman." #2—"Sophie's Choice."

### Rockland County

**744. NANUET—ROUTE 59—** 623-3355. Thru Mar. 10: "E.T., the Extra-Terrestrial." Beg. Mar. 11 (tent.): "Ten to Midnight."

**745. NANUET—THE MOVIES—** 623-0211. #1—"Tootsie." #2—"Vigilante." #3—"Table for Five." #4—"Joni." #5—"Gandhi."

**746. NEW CITY—TOWN—** 634-5100. #1—Thru Mar. 10: "Table for Five." #2—Thru Mar. 10: "48 Hrs."

**747. NEW CITY—UA CINEMA 304—** 634-8200. #1—Tent.: "Lovesick." #2—"Sophie's Choice."

**748. NYACK—CINEMA EAST—** 358-6631. "The Verdict."

**751. PEARL RIVER—CENTRAL—** 735-2530. "The Lords of Discipline."

**752. PEARL RIVER—PEARL RIVER—** 735-6500. "48 Hrs."

**754. SPRING VALLEY—CINEMA 45—** 352-1445. "An Officer and a Gentleman."

**755. STONY POINT—9 W CINEMA—** 942-0303. "Victor/Victoria"; "My Favorite Year."

**756. SUFFERN—LAFAYETTE—** 357-6030. "The Man From Snowy River."

**758. WEST HAVERSTRAW—PLAZA—** 947-2220. "Tootsie."

## Connecticut

### (Area Code 203)
### Fairfield County

**773. BROOKFIELD—FINE ARTS—** 775-0070. #1—"Frances." #2—"Sophie's Choice."

**774. DANBURY—CINE—** 743-2200. #1—"Tootsie." #2—"Lovesick." #3—Thru Mar. 10: "The Verdict." Beg. Mar. 11 (tent.): "Trenchcoat."

**775. DANBURY—CINEMA—** 748-2923. #1—"Gandhi." #2—"Table for Five."

**777. DANBURY—PALACE—** 748-7496. #1—"48 Hrs." #2—Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11 (tent.): "Ten to Midnight." #3—"One Dark Night."

**778. DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

**779. FAIRFIELD—COMMUNITY—** 255-6555. #1—"Sophie's Choice." #2—Program unavailable.

**780. FAIRFIELD—COUNTY—** 334-1411. "The Verdict."

**781. GREENWICH—CINEMA—** 869-6030. "Sophie's Choice."

**782. GREENWICH—PLAZA—** 869-4030. #1—"Tootsie." #2—"Table for Five." #3—"Frances."

**783. NEW CANAAN—PLAYHOUSE—** 966-0600. "Gandhi."

**784. NORWALK—CINEMA—** 838-4504. #1—"Vigilante." #2—"The Lords of Discipline."

**785. NORWALK—NORWALK—** 866-3010. "One Dark Night."

**788. SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 8: "Amor Bandido." Mar. 9-12: "Winter of Our Dreams." Beg. Mar. 13: "My Favorite Year"; "The Stunt Man."

**789. SPRINGDALE—STATE—** 325-0250. Thru Mar. 10: "The Verdict." Beg. Mar. 11: "48 Hrs."

**790. STAMFORD—AVON—** 324-9205. #1—"One Dark Night." #2—"48 Hrs."

**791. STAMFORD—CINEMA—** 324-3100. #1—"Lovesick." #2—"Gandhi." #3—Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Ten to Midnight."

**792. STAMFORD—RIDGEWAY—** 323-5000. Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Trenchcoat."

**793. TRUMBULL—TRANS-LUX—** 374-0462. #1—"Tootsie." #2—"Lovesick." #3—"Gandhi."

**795. WESTPORT—FINE ARTS—** 227-3324. #1—"Gandhi." #2—227-3324. "Sophie's Choice." #3—227-9619. "Tootsie." #4—226-6666. "48 Hrs."

**796. WESTPORT—POST—** 227-0500. "The Year of Living Dangerously."

**798. WILTON—CINEMA—** 762-5678. "Lovesick."

## New Jersey

### (Area Code 201)
### Hudson County

**800. ARLINGTON—LINCOLN—** 997-6873. #1—"Tootsie." #2—"Sophie's Choice." #3—Thru Mar. 10: "Let's Spend the Night Together." Beg. Mar. 11: "Gandhi."

**801. HARRISON—WARNER—** 482-8550. #1—Thru Mar. 10: "Vigilante." #2—Thru Mar. 10: "The Entity."

**803. JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Sophie's Choice." #2—Thru Mar. 10: "Lovesick."

**804. JERSEY CITY—LOEWS—** 653-4600. #1—"48 Hrs." #2—"Unforgiven of Shaolin"; "Return of the Chinese Boxer." #3—"The Lords of Discipline."

**805. JERSEY CITY—STATE—** 653-5200. #1—"Vigilante." #2—Thru Mar. 10: "Missing." Beg.

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Mar. 11 (tent.): "Joystick." #3—Thru Mar. 10: "One Dark Night." Beg. Mar. 11 (tent.): "Ten to Midnight."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Vigilante." #2—"Lovesick." #3—"The Lords of Discipline." #4—"My Favorite Year"; "Victor/Victoria."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"E.T., the Extra-Terrestrial." #2—"Tootsie." #3—"Sophie's Choice." #4—"48 Hrs." #5—"The Entity." #6—"Table for Five."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Mar. 10: "The Entity." Beg. Mar. 11: "Without a Trace." #2—Thru Mar. 10: "The Last American Virgin." Beg. Mar. 11: "One Dark Night."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 10: "The Last American Virgin"; "Champions of Death." Beg. Mar. 11: "Without a Trace."

### Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Mar. 10: "The Lords of Discipline." Beg. Mar. 11: "Ten to Midnight."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Mar. 10: "Lovesick." Beg. Mar. 11: "Time Walker." #2—Thru Mar. 10: "48 Hrs."; "Women for Sale."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Mar. 10: "E.T., the Extra-Terrestrial." Beg. Mar. 11 (tent.): "Joystick."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11: "Trenchcoat."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Best Friends."

819. **MILLBURN—RKO—** 376-0800. #1—"Coup de Torchon." #2—Thru Mar. 10: "The Year of Living Dangerously." Beg. Mar. 11: "Trenchcoat."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Mar. 10: "One Dark Night." Beg. Mar. 11: "Ten to Midnight." #2—Thru Mar. 10: "The Last American Virgin." Beg. Mar. 11: "Time Walker." #3—Thru Mar. 10: "Missing." Beg. Mar. 11: "Trenchcoat."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Beg. Mar. 10: "Table for Five." Beg. Mar. 11 (tent.): "Das Boot."

828. **VERONA—VERONA—** 239-0880. "Sophie's Choice."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Mar. 10: "Best Friends." Beg. Mar. 11: "Without a Trace."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Tootsie." #2—Thru Mar. 10: "48 Hrs." #3—"The Verdict."

### Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Mar. 10: "An Officer and a Gentleman." Beg. Mar. 11: "Peter Pan."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Mar. 10: "The Lords of Discipline"; "One Dark Night." Beg. Mar. 11: "Trenchcoat." #2—Thru Mar. 10: "Joni."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Mar. 10: "Best Friends"; "Body Heat." Beg. Mar. 11: "Without a Trace"; "I, the Jury."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Mar. 10: "Sophie's Choice." #2—Thru Mar. 10: "Vigilante."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Mar. 10: "An Officer and a Gentleman"; "Some Kind of Hero." Beg. Mar. 11: "Best Friends"; "Body Heat."

849. **SUMMIT—STRAND—** 273-3900. Thru Mar. 10: "Sophie's Choice."

851. **UNION—FIVE POINTS—** 964-3466. "Lovesick."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Mar. 10: "Time Stands Still."

854. **UNION—RKO—** 686-4373. #1—"Tootsie." #2—"48 Hrs."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Mar. 10: "Vigilante." Beg. Mar. 11: "Joystick." #2—"Sophie's Choice." #3—Thru Mar. 10: "The Man From Snowy River." Beg. Mar. 11 (tent.): "Time Walker."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Mar. 10: "Table for Five." #2—Thru Mar. 10: "Frances."

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# Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

**MPAA RATING GUIDE**

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may not be suitable for children.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| X: | **No one under 17 admitted.** |

## New Films

★ **New films recommended by *New York's* critic.**

**BETRAYAL**—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 62

**BRITANNIA HOSPITAL**—(1hr. 56m., '83) Reviewed in this issue. R. 55

**CHOICE OF ARMS**—(1hr. 57m., '83) In French, Eng. subtitles. A reformed gangster risks his respectable lifestyle when an old friend turned convict comes to ask him for help. Dir. Alain Corneau, with Gerard Depardieu, Katherine Deneuve, Yves Montand. 90

**CONSTANT FACTOR, THE**—(1hr. 36m., '83) Newly released. In Polish, Eng. subtitles. A young idealist tries to grapple with a corrupt and confused environment. Dir. Krzysztof Zanussi. 2

**COUP DE TORCHON**—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. **16, 57, 501, 537, 723, 819**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 73, 657, 827

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **88, 504, 703**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 72, 512, 528, 728, 744, 807, 813**

**ELISA, VIDA MIA**—(2hrs., '77) Newly released. In Spanish, Eng. subtitles. The story of an isolated writer who incorporates his daughter's visits into his novel. Dir. Carlos Saura, with Geraldine Chaplin, Fernando Rey. 95

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **23, 35, 38, 60, 111, 205, 223, 303, 408, 411, 423, 529, 531, 541, 552, 567, 603, 628, 639, 640, 648, 664, 707, 714, 719, 732, 746, 752, 777, 789, 790, 795, 804, 807, 830, 854**

**FRANCES**—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. **16, 71, 93, 213, 437, 535, 663, 705, 711, 722, 773, 782, 858**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 104, 236, 426, 450, 531, 545, 559, 566, 625, 648, 700, 745, 775, 783, 791, 793, 795, 800**

**GIFT, THE**—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. 56

**JOHNNY WEST**—(2hrs., 9m., '77) Newly released. In German, Eng. subtitles. American rock meets German postwar alienation, and a young man working as a roadie longs to be a rock star. Dir. Roald Koller, with Rio Reiser and the Manhattans. 2

**KAMIKAZE '89**—(1hr. 46m., '83) In German, Eng. subtitles. Police Lieutenant Jansen (Rainer Werner Fassbinder), an ace detective, must locate the terrorist who threatens to bomb the headquarters of the one powerful media conglomerate which runs a futuristic Germany. Dir. Wolf Gremm. 6

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. **60, 627, 730**

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 86

**LIANNA**—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90

★**LOCAL HERO**—(1hr. 50m., '83) Reviewed in this issue. PG. 62

**LORDS OF DISCIPLINE, THE**—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. **24, 33, 80, 103, 104, 113, 202, 210, 233, 304, 408, 410, 426, 448, 450, 529, 530, 545, 552, 567, 570, 603, 629, 640, 658, 714, 717, 722, 727, 751, 777, 784, 792, 804, 806, 810, 841**

**LOVESICK**—(1hr. 36m., '83) Sophisticated, charmingly unimportant comedy written and directed by Marshall Brickman. Dudley Moore is the New York psychoanalyst, bored with his profession and patients, who rebels by falling in love with the neurotic young playwright, played by Elizabeth McGovern, who wanders into his office. McGovern has a downy upper lip, a slightly blurred gaze, and an endearingly hesitant delivery—everything about her is soft and slightly indistinct, and when she pops out with a bright line you're always a little surprised. Brickman lets the camera fall in love with her fluffy allure. An accomplished *New Yorker* parodist of the Woody Allen school, Brickman makes mild jokes about psychoanalysis but doesn't reject its doctrines altogether, leaving his hero in the attitude of a defrocked priest who somehow manages to stay inside the church. The movie turns dismayingly conventional in the middle; perhaps a good dose of slapstick would have brought it to life. With Alec Guinness as Sigmund Freud, who drops in once in a while for a friendly chat. PG. **22, 30, 70, 92, 109, 111, 206, 211, 225, 305, 307, 401, 402, 412, 420, 439, 512, 536, 541, 557, 567, 606, 628, 632, 642, 648, 663, 668, 707, 709, 714, 719, 732, 747, 774, 791, 793, 798, 803, 806, 811, 851**

**MISSING**—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmless young American, Charles Horman (John Shea), accidentally sees some Americans helping to stage a coup. He's arrested by the newly installed junta and disappears. His father, Ed (Jack Lemmon), and his wife, Beth (Sissy Spacek), take up the search for him. Shot in Mexico City, the scenes of the capital city under siege are stunning, but the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth. A frustrating film: Costa-Gavras, using conventional melodrama, ends up condescending to the audience he wants to educate. **30, 70, 78, 97, 102, 208, 231, 403, 413, 420, 422, 428, 512, 513, 533, 536, 550, 554, 573, 604, 621, 625, 626, 649, 663, 708, 721, 735, 805, 822**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **20, 38, 97, 201, 206, 221, 413, 436, 511, 555, 571, 606, 621, 629, 632, 654, 664, 702, 711, 755, 788, 806**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 86

**OFFICER AND A GENTLEMAN, AN**—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 76, 542, 548, 567, 612, 644, 645, 666, 720, 724, 731, 735, 754, 818, 840, 848**

★**PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jurgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. 44

**PIRATES OF PENZANCE, THE**—(1hr. 52m., '83) What was wildly exuberant and funny on stage looks merely hysterical, stale, and repetitive on screen. The director, Wilford Leach, hasn't thought out the material for the camera; he shoots three or four numbers in a row on a single set before moving somewhere else; he rejects all the possibilities of intimacy which are so easy to achieve in the cinema. Kevin Kline's prancing and satirical flourishes as the Pirate King are still amusing, but Kline smirks too much and seems terribly pleased with himself; Rex Smith does his well-built-teen-idol thing pleasantly, but Linda Ronstadt is plump and pallid. Only George Rose, triumphing in the Gilbert and Sullivan patter songs, is a complete joy. The movie isn't dull, but it's wearying and impersonal. It could all be happening a thousand miles away. PG. **42, 88**

**POETRY IN MOTION**—(91m., '82) Newly released. A feature documentary on the merging of poetry and the performing arts. By Ron Mann, with Allen Ginsberg, William Burroughs, John Cage, Robert Creeley, and others. 2

**PRIVATE LIFE**—(1hr. 43m., '83) In Russian, Eng. subtitles. Academy Award nominee offering an intimate view of Soviet family life. Dir. Yuli Raizman, with Mikhail Ulyanov. 47

**PROVINCIAL ACTORS**—(2hrs. 1m., '79) Newly released. In Polish, Eng. subtitles. The story of the trials of a second-rate theatrical troupe, set against the bustle of backstage life. Dir. Agniészka Holland. 2

**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) Documents the heritage of gospel music. Dir. George Nierenberg in conversation with Thomas A. Dorsey and Willie Mae Ford Smith. G. 73

**SOPHIE'S CHOICE**—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayable role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 24, 32, 58, 61, 82, 92, 105, 109, 201, 206, 210, 212, 225, 236, 307, 403, 413, 414, 418, 422, 428, 533, 541, 554, 561, 567, 603, 634, 635, 651, 653, 662, 667, 705, 709, 710, 732, 735, 747, 773, 779, 781, 795, 800, 803, 807, 828, 846, 849, 857**

**STARSTRUCK**—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. 46

**STATE OF THINGS, THE**—(1hr., 58m., '83) A highbrow German movie director (Patrick Bauchau) is shooting a B movie on the Portuguese coast only to have his American backer disappear, leaving the crew stranded without funds. Wim Wenders's latest is vaguely tedious but also rather funny. The film crew begins to disintegrate, staring out at the mournful Atlantic, drinking and screwing too much. Finally, the director journeys to Los Angeles, where he finds the backer (Allen Goorwitz) on the lam from the Mafia and living in a mobile home owned by a man named Herbert. They proceed to have a memorably funny conversation about the nature of film narrative. The movie feels casual, almost tossed off, and some of it is irritatingly vacuous, but it gets better as it goes along. Beautiful black-and-white cinematography by Henri Alekan. 4

**STATIONMASTER'S WIFE, THE**—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. 86

**TABLE FOR FIVE**—(2hrs. 2m., '83) A divorced father tries to reacquaint himself with his three children after five years of separation. With Jon Voight. Dir.

Robert Lieberman. PG. 21, 32, 48, 83, 104, 206, 213, 234, 305, 403, 412, 417, 422, 533, 541, 546, 554, 562, 567, 616, 625, 633, 635, 642, 648, 663, 702, 703, 715, 717, 745, 746, 775, 782, 807, 827, 858

**TALES OF ORDINARY MADNESS**—(1hr. 47m., '83) A freewheeling, alienated poet in an unpoetic world makes the journey from the downtown L.A. dives to a New York publishing house, and back. Dir. Marco Ferreri, with Ben Gazzara and Ornella Muti. 70

**TEN TO MIDNIGHT**—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. 41, 97, 201, 204, 210, 233, 304, 306, 401, 410, 411, 413, 420, 423, 512, 533, 536, 546, 562, 570, 573, 604, 621, 625, 629, 632, 650, 658, 666, 709, 714, 717, 726, 731, 744, 777, 791, 805, 810, 822

**TENDER MERCIES**—(1hr. 33m., '83) Reviewed in this issue. PG. 74

★ **TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. 11, 97, 504, 534, 852

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 9, 24, 72, 85, 92, 109, 114, 205, 223, 234, 236, 237, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 622, 632, 635, 649, 664, 668, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 807, 830, 854

**TRENCHCOAT**—(1hr 31m., '83) An aspiring mystery writer researching material on the Mediterranean island of Malta discovers more than she can handle. Dir. Michael Tuchner, with Margot Kidder, Robert Hays. R. 30, 97, 201, 206, 210, 225, 300, 308, 412, 413, 420, 422, 426, 511, 526, 541, 552, 554, 558, 600, 613, 625, 651, 709, 719, 774, 792, 817, 819, 822, 841

★ **VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. 32, 54, 93, 201, 212, 234, 300, 403, 417, 422, 511, 517, 540, 558, 559, 567, 631, 643, 653, 658, 700, 714, 719, 730, 748, 774, 780, 789, 830

**YEAR OF LIVING DANGEROUSLY, THE**—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 16, 37, 58, 83, 92, 211, 308, 418, 423, 526, 533, 536, 550, 625, 637, 701, 709, 730, 796, 819

**YES, GIORGIO**—(1hr. 51m., '82) A fiasco that was entirely avoidable. There now exists a large audience in this country for a good movie about opera, an audience created by Luciano Pavarotti as much as anyone. A pity he doesn't know it. In his movie debut, the tenor tries to ingratiate himself with what he takes to be the reluctant masses and makes a fool of himself. Playing a great singer, he receives adulation everywhere; he offers, as a generous gift, his excruciating rendition of "I Left My Heart in San Francisco" to the people of that city; he descends from a hot-air balloon to greet peculiar Italo-American peasants in the Napa Valley; he wheedles and cajoles the stiff, frowning Kathryn Harrold into bed. And more, much more. Even Mario Lanza might have said no to some of these cornball routines. Written by Norman Steinberg; dir. Franklin J. Schaffner. PG. 89

## Revivals

**AGUIRRE, THE WRATH OF GOD**—(1hr. 30m., '77) In German, Eng. subtitles. A strange, strikingly photographed, campy allegory about the Spanish conquistadors and the plunder of Peru. The trouble with this film is not its bloody excesses but the insufficiencies of Director Werner Herzog's imagination. We never come to understand Aguirre or why he is trusted. With Klaus Kinski. Dir. Werner Herzog. 96

**ALL THAT JAZZ**—(2hrs. 2m., '79) Bob Fosse's autobiographical musical, complete with pill-popping, lechery, heart attacks, heart *surgery* on camera, conversations with Mme. Death, and more. It combines the worst of Ken Russell, the worst of Fellini, and the worst of forties Hollywood. There's a great chorus-line sequence, and Roy Scheider, as Fosse, has a few moments of amusing self-mockery. The rest is mad egotism. With Ann Reinking and Jessica Lange. 10

**AMERICAN FRIEND, THE**—(2hrs. 7m., '77) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. 96

**AND NOW FOR SOMETHING COMPLETELY DIFFERENT**—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. 95

**DAMNED, THE**—(2hrs. 30m., '69) Luchino Visconti's ludicrous high-camp excursion into the S & M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger in drag, Ingrid Thulin and Dirk Bogarde. 13

**DEATH IN VENICE**—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. 13, 89

**FIVE EASY PIECES**—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. 96

**HARDLY WORKING**—(1hr. 35m., '81) Hardly worth it, as it turns out. Jerry Lewis hasn't shown any development as a comic—he's just gotten older, and he's sad now in indefinable ways that are unpleasant to watch. He plays an out-of-work circus clown who screws up in a variety of jobs. With Susan Oliver. 4

**LA DOLCE VITA**—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. 10

**LUNA**—(2hrs. 20m., '79) Bernardo Bertolucci's luscious imagery and feverish emotionalism seem all wrong for this story of an incestuous flirtation between an American opera singer (Jill Clayburgh) and her fifteen-year-old drug-addict son (Matthew Barry). The moods of brooding anguish and violence are absurdly overwrought and finally laughable; an off-handed treatment might have worked better. 89

**MAN WHO KNEW TOO MUCH (1934), THE**—(1hr. 34m.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today, and generally preferred to Hitchcock's 1956 remake. With Peter Lorre and Leslie Banks. 10

**MEAN STREETS**—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. 39

**MR. HULOT'S HOLIDAY**—(1hr. 17m., '54) In French and English; no subtitles—none are necessary. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. 51

**MURMUR OF THE HEART**—(1hr. 50m., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper bourgeois French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Lea Massari. 95

**PLAYTIME**—(1hr. 40m., '73) A man trying to locate a person with whom he has a business appointment crosses paths with some American women tourists on a whirlwind Paris trip. Dir. Jaques Tati. 51

**ROSE, THE**—(2hrs. 15m., '79) The final booze-and-drug-shadowed days of a murderously unhappy rock star modeled after Janis Joplin. The movie is a downer all the way but is grimly fascinating. Bette Midler's performance grabs you by the collar—she gets you to feel what she wants you to feel. Frederic Forrest, as a laid-back lover who gives Rose a few minutes of pleasure, is a revelation. With Alan Bates. Dir. Mark Rydell. 13

**STREETCAR NAMED DESIRE, A**—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 13

**STROSZEK**—(1hr. 48m., '77) In German, Eng. subtitles. Werner Herzog's film about a simple, gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long the mechanics of American capitalism catch up with them. With Bruno S., Eva Mattes and Clemens Schejtz. 96

**TAXI DRIVER**—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 39

**THRONE OF BLOOD**—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 96

**TO CATCH A THIEF**—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an imposter; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. 10

# THEATER

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |

CHGT **Chargit. Telephone** charge to major credit cards.

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## Broadway

### Previews and Openings

### Monday, March 7

**SLAB BOYS**—Kevin Bacon, Sean Penn, Val Kilmer, and Jackie Earle Haley in the Scottish playwright John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Previews now prior to a 3/7 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (586-7670). 2 hrs., 10 min. Credit cards.

### Tuesday, March 8

**BETTE MIDLER**—A concert by the Divine Miss M. 3/8 & 9, 3/11-14 at 8; $22.50-$35. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100).

**MARCEL MARCEAU ON BROADWAY**—The world's foremost mime premieres eight new pieces during this limited engagement. A preview on 3/8 prior to a 3/9 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $17.50-$30; Sat. at 8, $18.50-$32.50; Wed. at 2, $15-$25. **Belasco,** 111 W. 44th St. (239-6200). 2 hrs., 10 min. All major credit cards.

### Monday, March 14

**AZNAVOUR!**—Charles Aznavour, with his one-man concert, is here with an all-new program of his own songs. Mon.-Fri. at 8, Sat. at 7 & 10. Mon.-Thurs. at 8, $21-$30; Fri. & Sat. at 7 & 10, $24-$35; 3/14-4/2. **Lunt-Fontanne,** 205 W. 46th St. (575-9200). 2 hrs. All major credit cards.

### Now Playing

**AGNES OF GOD**—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards. ●

**ANGELS FALL**—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep., and is the best American play on Broadway this season.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

**CATS**—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

**A CHORUS LINE**—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

**DREAMGIRLS**—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

**EVITA**—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

**42ND STREET**—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2 hrs.,15 mins. Major credit cards. ● ●

**FOXFIRE**—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

**JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

**MERLIN**—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. All major credit cards.

**THE MISANTHROPE**—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. $27 across the board and $30 Sat. night. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

**NINE**—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

**OH! CALCUTTA!**—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

**ON YOUR TOES**—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

**PLENTY**—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

**PUMP BOYS AND DINETTES**—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

**TORCH SONG TRILOGY**—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Robert Sevra. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

**A VIEW FROM THE BRIDGE**—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

**WHODUNNIT**—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

**WOMAN OF THE YEAR**—Debbie Reynolds stars in the return of this musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Debbie's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

## Off Broadway

**AMERICA KICKS UP ITS HEELS**—Patti LuPone, Dick Latessa, Lenora Nemtez, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. **Playwrights Horizons,** 416 W. 42nd (564-1235).

**BLOOD MOON**—Nicholas Kazan's chilling drama of a girl who wreaks a terrible revenge on her rapist; directed by Allen R. Belknap; with David Canary, Dana Delany, and Nicholas Saunders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50-$19.50. **Actors & Directors Theater,** 410 W. 42nd (594-2370).

**BUCK**—Ronald Ribman's play which takes place in a cable T V studio specializing in a cross pollination of pornography and news events; directed by Elinor

Renfield. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $4-$15. **American Place Theater,** 111 W. 46th (247-0393).

**A BUNDLE OF NERVES**—A new musical revue dealing with the various neuroses afflicting modern society. Directed by Arthur Faria. Tues.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7:30. $19.50, $21.50. **Top of the Gate,** 160 Bleeker St. (581-1264). Previews now through 3/12.

**CLOUD NINE**—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

**THE DINING ROOM**—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

**THE ENTERTAINER**—Nicol Williamson stars in a revival of John Osborne's 1957 play about a failed music-hall performer; directed by William Gaskill. Williamson is first-rate at conveying seedy decadence and desperate slippage covered up by jokey cynicism, and is properly frightening. Frances Cuka is marvelous in the role of his wife. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/12. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

**EXTREMITIES**—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $18-$20. **Westside Arts Theater,** 407 W. 43rd (541-8394).

**THE FANTASTICKS**—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

**GENIUSES**—Joanne Camp has returned to the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $17-$19; thru 3/13. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

**GREATER TUNA**—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

**THE HOLLY AND THE IVY**—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

**LOVING RENO**—Snoo Wilson's play about the family relations of a magician who loves his daughters more than he should; directed by Dorothy Lyman. With Manuel (the magician) Sebastian, Robin Strasser, Mark Blum, Shaim Chaikin, and Robin Roosa. Thru 3/20; $8. A N.Y. Theatre Studio production. **AMDA Theater,** Broadway at 73rd St. (496-7833).

**THE MIDDLE AGES**—A. R. Gurney, Jr.'s new play, dealing with the Easp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20; from 3/11. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

**QUARTERMAINE'S TERMS**—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsey) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

**SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU**—Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

**SNOOPY**—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. Jason Graae and Lorna Luff co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

**TOP GIRLS**—Caryl Churchill's play, which had a sold-out run with the London Royal Court Theatre cast, resumes performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilbodt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shin. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

**THE TRANSFIGURATION OF BENNO BLIMPIE**—Albert Innaurato's play about a sensitive man imprisoned in his own body; directed by the author. With Peter Evans, Clement Fowler, Natalija Nogulich. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$11; from 3/9. **Playwrights Horizons Studio,** 416 W. 42nd (564-1235).

**TRUE WEST**—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

## Theater Companies

**AMAS REP**—In *Miss Waters, To You* written by Rosetta LeNoire and Loften Mitchell, Ethel Waters lives again, in the person of Mary Louise; directed by Billie Allen. $8; thru 3/20. 1 E. 104th St. (369-8000).

**AMERICAN JEWISH THEATER**—Isaiah Sheffer's *The Rise of David Levinsky,* with music by Bobby Paul; directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sun. at 8, Sat. at 7, Sun. at 2; $9; 3/12-4/24. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

**CIRCLE REP**—Corinne Jacker's *Domestic Issues,* about the return of a member of the radical underground to his brother's home; directed by Eve Merriam. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $17-$19.50; 3/2-4/3. 99 Seventh Ave. So. (924-7100).

**CSC REP**—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2, thru 3/20. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

**EQUITY LIBRARY THEATER**—*Where's Charley?* Book by George Abbott, music and lyrics by Frank Loesser, based on the Brandon Thomas book. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 3/10-4/3. 310 Riverside Drive (663-2028).

**JEAN COCTEAU REP**—G.B.S.'s *Saint Joan,* thru 3/18; Sheridan's *School for Scandal,* thru 3/18. **Theatre,** 330 Bowery (677-0060).

**LA MAMA E.T.C.**—Sam Shepard's *The Tooth of Crime,* the 1972 rock 'n' roll musical directed by George Ferencz. Wed.-Mon. at 7, Sat. & Sun. at 3; $10; thru 3/20. Joseph Chaikin's *Lies and Secrets,* with actor-musicians Ronnie Gilbert, Roger Babb, and Harry Mann, plays Fri.-Sun. at 7 & 10; $6; 3/10-20. 74A E. 4th St. (475-7710).

**MANHATTAN THEATER CLUB**—Upstage: Triple feature—Harry Kondoleon's *Slacks and Tops;* Stephen Metcalfe's *Half a Lifetime;* Mark Stein's *The Groves of Academe.* Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; 3/8-4/10. Downstage: Vaughn McBride's *Elba,* comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $16-$22; 3/22-5/1. 321 E. 73rd (472-0600).

**NATIONAL THEATER OF THE DEAF**—Shanny Mow's *Parzival: From the Horse's Mouth,* story of a youth who leaves the protection of home to become a knight at King Arthur's court. Sat. at 8, Sun. at 7; $8; 3/19 & 20. **Church of St. Ann & the Holy Trinity,** Clinton & Montague Sts. (741-9692).

**NEW YORK SHAKESPEARE FESTIVAL**—Mabou Mines production of *Cold Harbor,* conceived and directed by Bill Raymond and Dale Worsley, from the memoirs of Ulysses S. Grant and his wife; music by Philip Glass. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

**REPERTORIO ESPANOL**—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru March; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

**RIDICULOUS THEATRICAL COMPANY**—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., & Sun. at 8, Sat. at 7 & 10; $7-$10; 3/9-4/10. One Sheridan Square (691-2271).

**RIVERSIDE SHAKESPEARE COMPANY**—First folio staging of Shakepeare's last play, *The Winter's Tale;* directed by Stuart McDowell. Thurs.-Sun. at 8, Sat. at 2; $8; thru 3/19. **West Park Presbyterian Church,** 165 W. 86th (877-6810).

**ROYAL COURT REP**—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru March. **Theater,** 301 W. 55th (997-9582).

**SOHO REP**—Len Jenkin's *Kid Twist,* a metaphysical melodrama based on the story of Abe Reles; directed by Tony Barsha. 3/11-4/3; $8. 19 Mercer St. (925-2588).

**TROUPE THEATER**—Ibsen's *The Lady From the Sea,* directed by Robert Robinson: Upstairs, Thurs.-Sat. at 8, Sun. at 3; $5; thru 3/13. 335 W. 39th St. (244-9699).

**WEST SIDE REP**—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro; $5; thru 3/27; in rep with Chekhov's *Uncle Vanya,* thru 3/27. **Theater,** 252 W. 81st (666-3521).

## Off-Off Broadway

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**ACTION**—A revival of Sam Shepard's comic play. Thurs.-Sun. at 8; $6; thru 3/27. **Courtyard Playhouse,** 39 Grove St. (691-6653).

**THE BANANA DANCER**—Angela Logan stars as Josephine Baker in this one-woman show with original music. Tues.-Fri. at 8, Sat. at 2 & 8; $6; thru 3/12. **Theatre Off Park,** 28 E. 35th (679-5684).

**THE BELLE STRATAGEM**—Genan Tardu's play describing wiles still used by women to hold—or lose—their men; directed by Jane Stanton. Mon.-Thurs. at 8. **New Vic,** 219 Second Ave. (852-4096).

**BERLIN ZOO**—Written and performed by Peter Rose, play involves story-telling, music, dance, and song. 3/11-13 at 9; $5. **Performing Space 122,** 150 First Ave. (477-5288).

**BETWEEN US**—Alexandra Stoll's play about a lesbian relationship and its effect on a well-adjusted family; directed by Laura Cuetara. Sun.-Wed. at 7:30; $4; thru 3/16. **18th St. Playhouse,** 145 W. 18th St. (675-8232).

**THE BODY BEAUTIFUL**—Musical revue featuring eight handsome men; directed and choreographed by Allan Cole. Thurs. & Fri. at 8, Sat. at 8 & 10; $6, $8; thru 3/12. **Carter Theater,** 250 W. 43rd (391-1880).

**CHANGING PALETTES**—Seth Bornstein's play concerns the aging of an independent artist and teacher who lives alone on the lower East Side; directed by Ed Medina. Thurs.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $4; from 3/11. **Richard Allen Center,** 36 W. 62nd (354-8471).

**CHICAGO CITY LIMITS**—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

**CONFESSIONAL**—The first New York performance of Tennessee Williams's play which focuses on a group of Southern California drifters assembled in a bar; directed by Edward Berkeley. Mon., Wed., Thurs. & Fri. at 8, Sat. at 6:30 & 9, Sun. at 3 & 8; 3/24-4/3. **TOMI,** 23 W. 73rd (586-6544).

**THE DANUBE**—Maria Irene Fornes's piece against nuclear armament, with Michael Edwards, Arthur Williams, Margaret Harrington, and Martin Treat. Thurs.-Sun. at 8; $4; thru 3/13. **Theater for the New City,** 162 Second Ave. (254-1109).

**DARK LOOKS**—Elizabeth Adams's sci-fi play about a quest for aliens in the 26th century. Thurs.-Sun. at 8; $4; 3/10-13. **University of the streets Streets Theater,** 130 E. 7th St. (674-0420).

**DON JUAN IN HELL**—George Bernard Shaw's battle of wits down under; directed by Robert Pucci. Thurs.-Sat. at 8, Sun. at 7; 3/10-18. **Medicine Show,** 6 W. 18th St. (255-4991).

**DOUBLE BILL**—Arthur Kopit's *Chamber Music* and Agatha Christie's *The Patient.* Wed.-Sat. at 7:30; $6; thru 3/12. **Inroads Theater,** 150 Mercer St. (787-3168).

**DOUBLE DUTCH**—Marilyn Seven's play about what happens to a Japanese-American family in Los Angeles just prior to and following the attack on Pearl Harbor. 3/14 only at 7:30; $5. **Loeb Student Center, N.Y.U.,** 566 La Guardia Pl. at Washington Sq. So. (724-7400).

**ETCHED IN STONE**—Matthew Well's Parisian comedy with lyrics by Robert Barandes; directed by Daniel O. Smith; music by Charlene Bryant. Thurs. & Fri. at 10:30, Sat. at midnight; $4; thru 3/12. **Westside Arts,** 407 W. 43rd (362-3521).

**FIRST AMENDMENT COMEDY AND IMPROV SHOWS**—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

**FREEDOM AIN'T NO BOWL OF CHERRIES**—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

**FREEDOM TRAIN**—Marvin Gordon's musical about Harriet Tubman and the Underground Railroad; directed by Jay Harnick. The traditional music was arranged by Garrett Morris and Ron Burton. 3/19 & 20 & 26 at 1 & 3; 3/25 at 7:30; $8. **Martin Theater,** 108 E. 89th (595-7500).

**THE GINGERBREAD LADY**—Revival of the Neil Simon play, directed by David McNitt, about a woman who returns home after a drying-out period. Fri. & Sat. at 9:30; $5; thru 3/19. **AATC Theater,** First Ave. at 51st (486-1431).

**THE GOOD DOCTOR**—A revival of Neil Simon's play; directed by William Herndon. Wed.-Sat. at 8, Sun. at 3; $5; thru 3/27. **American Renaissance Theater,** 112 Charlton St. (929-4718).

**THE HALLOWED HALLS**—Kathleen Huber's comedy, set in a college dormitory in 1968; directed by Jerome Martin. Wed.-Sat. at 8, Sat. at 2; $5; thru 3/26. **Sargent Theater,** 314 W. 54th (369-1762).

**THE HOUSE OF BERNARDA ALBA**—Federico Garcia Lorca's classic, directed by Luz Castanos, starring Lolina Gutierrez, performed in Spanish. Sat. at 8, Sun. at 3; thru 3/13. **St. John's in the Village,** 224 Waverly Pl. (861-6804).

**THE HOUSE BY THE LAKE**—Hugh Mills's suspenseful drama about a psychologist who uses hypnosis; directed by Elliott Forrest. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 3/27. **Apple Corps Theater,** 601 W. 51st (664-0027).

**THE HOUSE OF RAMON IGLESIA**—Jose Rivera's play about a Puerto Rican family torn between the American dream and nostalgia for their native land; directed by Jack Gelbar. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 4/10. **Ensemble Studio,** 549 W. 52nd (247-4982).

**HUNGER ARTIST**—Play based upon a short story by Kafka about an artist who fasts for a living. Fri. at 9, Sat. & Sun. at 6:30 & 9; $10; 3/11-27. **Squat Theater,** 256 W. 23rd (249-8950).

**IN THE GREENHOUSE**—Genan Tardu's black comedy about murders in an upper-class home; directed by Don Kvares. Fri.-Sun. at 8, Sun. at 3; $6; thru 3/20. **New Vic,** 219 Second Ave. (852-4096).

**KISS ME KATE**—A revival of Cole Porter's musical, with book by Sam and Bella Spewack (with a little help from Shakespeare); directed by John Goodwin. Thurs.-Sat. at 7:30, Sat. at 2:30; 3/3-19. **Madison Ave. Baptist Church,** 30 E. 31st (772-5911). And another production (this one directed by Jeffery K. Neill) Fri. & Sat. at 8; mats. Sat. at 2:30, Sun. at 4; $7; thru 3/13; at **All Souls Players,** 1157 Lexington at 80th (535-3356).

**LITTLE MARY SUNSHINE**—Revival of the musical by Rick Besoyan, based on the Nelson Eddy and Jeannette MacDonald movies; directed by David McNitt. Fri. & Sat. at 7:30, Sun. at 3:30; $6; 3/18-4/17. **Eastside Center,** 931 First Ave. (486-1431).

**LIVING QUARTERS**—Brian Friel's new play about an Irish family who have the opportunity to live over again a traumatic event in their lives; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; thru 3/13. **Vineyard Theater,** 309 E. 26th (683-0696).

**LUMIÈRE**—Don Marcus's play about the relationship between the painters Berthe Morisot and the Manet brothers; with Concetta Tomei, J. T. Walsh, Kate Wilkinson, and Warren Manzi; directed by Irene Lewis. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark,** 131 Spring St. (431-6285).

**THE MARRIAGE CONTRACT**—Ephraim Kishon's play, in Yiddish, with music and lyrics by Shimon Cohen and Moshe Sacher, revolving around the search for a religious contract, which the in-laws of a groom-to-be have requested prior to the wedding; directed by Israel Beker. With Leon Liebgold, Ruth Kaminska, and Ibi Kaufman. Sat. at 8, Sun. at 2 & 5:30; $6-$10; thru 3/13. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

**MURDER AT THE VICARAGE**—Agatha Christie's thriller, directed by Milad Ishak. Fri. & Sat. at 7:30; Sun. at 3; $5; thru 3/13. **AATC Theater,** 931 First Ave. (486-1431).

**NAKED HIGHWAY**—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 11; Sun. at 3 & 7; $14 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

**NOSTALGIC FOR THE FUTURE**—A comedy, written and performed by Steve Ben Israel. Fri.-Sun. at 10; $4; thru 3/13. **Theater for the New City,** 2nd Ave. at 10th St. (254-1109).

**OFF THE WALL**—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

**OH, BABY**—Musical comedy, by Joan and Seth Swirsky, about three couples who meet in childbirth classes; directed and choreographed by Larry Victor. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/12. **Actor's Outlet,** 120 W. 28th (869-3981).

**PLAYBOY OF THE WESTERN WORLD**—J.M. Synge's tale of a ne'er-do-well who achieves the status of celebrity of the village because of a certain happening. Thurs.-Sat. at 8, Sun. at 3; $6; thru 3/27. **Alvin Krause Theater,** 306 W. 38th (564-3293).

**THE PRIMARY ENGLISH CLASS**—Israel Horovitz's comedy about communication and mistaken identities during an adult-ed classroom session; directed by Carole Chazin. Thurs.-Sat. at 8, Sun. at 8; $6; thru 3/20. Perry St. Theater, 31 Perry St. (533-0177).

**RICHARD'S CORK LEG**—Brendan Behan's last play, a satirical farce set in a graveyard; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $6; 3/11 thru April. **Irish Arts Center,** 553 W. 51st (757-3318).

**ROYAL GAMBIT**—Herman Gressieker's story of Henry VIII and his six wives; directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; $5; thru 3/13. **Fifth Ave. Playhouse,** 184 Fifth Ave. (243-8900).

**SALOME**—Oscar Wilde's tragedy, based on the biblical story; directed by Anthony Osnato. Fri. & Sat. at 8, Sun. at 3; $6; thru 3/13. **Church of St. Paul and St. Andrew,** 263 W. 86th St. (362-3328 or 663-2648).

**THE SHEWING UP OF BLANCO POSNET**—George Bernard Shaw's 1909 play, set in the Wild West of the post-Gold Rush era; directed by Anthony Ridley. Thurs.-Sat. at 8, Sun. at 3; $5; 3/3-20. **Hartley House Theater,** 413 W. 46th (787-1073).

**STARBURN**—Rosalyn Drexler's musical, directed by John Vaccaro, about the world of punk rock as seen through the eyes of an heiress. Some of the cast are real-life rock performers. Thurs.-Sun. at 9:30; $4; thru 3/20. **Theater for the New City,** 162 Second Ave. (254-1109).

**STRAY DOG STORY**—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

**STREET THEATER**—Doric Wilson's play dealing with the Stonewall riots in 1969 which marked the beginning of the contemporary gay movement; directed by Ken Cook. Thurs. & Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $7, $8; thru 3/27. **Den Theater,** 835 Washington St. (869-3981).

**SUNDANCE MOONDANCE**—M. Z. Ribalow's surrealistic comedy about the American dream and mythology. Wed.-Sat. at 8; $5; thru 3/26. **American Theater of Actors,** 314 W. 54th (581-3044).

**THE TAMING OF THE SHREW**—Performance by Pace University's Speech and Drama Department, directed by Dr. Alfred Dumais. 3/10-12 at 7:30, 3/13 at 2:30; $5. **Schimmel Center for the Arts,** Spruce St. across from City Hall (285-3510).

**TWO FROM ANATOL**—Arthur Schnitzler's *Souvenirs* and *Episodes;* directed by Marion Brasch. Thurs.-Sun. at 8; $4; thru 3/13. **Theater 22,** 54 W. 22nd (243-2805).

**2 FROM PROMETHEUS**—A pair of one-act plays, Dan Roentsch's *The Monster Creditor* and Maggie Kulik's *Origin,* which shares a common theme. Tues.-Fri. at 8, Sat. at 4 & 8, Sun. at 4 & 7:30; $6; 3/8-13. **TOMI,** 23 W. 73rd (736-9099).

**UNEASY LIES**—Andrew Glaze's play starring Adriana Keathley as a child-starved lady who takes a lying Englishwoman into her home; directed by Susann Brinkley. Fri.-Mon. at 8; $4; thru 3/28. **Gene Frankel Workshop,** 36 W. 62nd (581-0835).

**UNION CITY THANKSGIVING**—Manuel Martin, Jr.,'s comedy about the clash of a Cuban family with its new environment in New Jersey; 3/9-4/3; $10. **INTAR,** 420 W. 42nd St. (695-6134).

**WAITING FOR GODOT**—Samuel Beckett's play in an Irish music-hall style featuring Jack Aranson as Vladimir; directed by Stuart Vaughn. Wed. at 2 & 8, Thurs.-Sat. at 8, Sun. at 3; $8-$15; 3/8-20. **Music Hall,** 11 Main St. Tarrytown (914-631-3390).

**THE WELL OF THE SAINTS**—J.M. Synge's comic Irish folk tale about two blind beggars who are miraculously cured. Thurs.-Sat. at 7:30. Sun. at 4; $5; thru 3/13. **18th St. Playhouse,** 145 W. 18th St. (728-8234).

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For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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# ART

## Galleries

**Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.**

### SOLOS

### 57th Street

**BARTON BENES**—Constructions using ancient manuscripts, Chinese monies, thru 4/2. Markel, 50 W. 57th (581-1909).

**CAROL BROWN**—The wilderness of Arizona in small color drawings, thru 3/26. Witkin, 41 E. 57th (355-1461).

**EDGAR BUONAGURIO**—Recent paintings, thru 3/18. Zarre, 41 E. 57th (752-0498).

**CHUCK CLOSE/DAVID VON SCHLEGELL**—Watercolors, collage paintings, finger-print drawings/Large scale wood sculpture. Thru 3/26. Pace, 32 E. 57th (421-3292).

**CHARLES CLOUGH**—Smeared brushstrokes over repros of old master paintings, thru 3/24. Adler, 37 W. 57th (980-9696).

**BRUCE CURRIE**—His home surroundings in Woodstock, thru 3/26. Midtown, 11 E. 57th (758-1900).

**MARCIA DALBY**—Farm animals and implements in 100 sculptures of chicken wire covered with cheesecloth, thru 4/2. Wolf, 30 W. 57th (586-8432).

**ERTÉ**—Sculpture, graphics, gouaches, thru 3/31. Dyansen, 11 E. 57th (226-3384).

**JANE FREILICHER**—Landscapes from her home in Watermill and still lifes from her New York City studio windows, thru 4/6. Fischbach, 29 W. 57th (759-2345).

**JEAN FRÉLAUT**—Brittany in graphics, thru 3/26. Sumers, 50 W. 57th (541-8334).

**LEAH K. FRIEDMAN**—Paintings, thru 3/19. Touchstone, 29 W. 57th (826-6111).

**LORRIE GOULET**—Sculpture, 3/8-26. Kennedy, 40 W. 57th (541-9600).

**JOHN GRILLO**—Nudes, thru 3/31. Lumbard, 38 E. 57th (421-3494).

**SUSAN HALL**—Women and moonlight, trains, ships in thick black crayon, thru 3/26. Hamilton, 20 W. 57th (765-5915).

**DON HAZLITT**—Apocalyptic landscapes in diptychs, thru 3/12. Esman, 29 W. 57th (421-9490).

**THEO HIOS**—Greek landscapes, thru 3/19. Summit, 101 W. 57th (586-6734).

**RICHARD HUNT**—Organic and architectural forms in drawings and prints, thru 3/24. Dintenfass, 50 W. 57th (581-2268).

**JOHN STUART INGLE**—Still life arrangements in watercolors, thru 3/31. Tatistcheff, 38 E. 57th (888-1599).

**JACOB KAINEN**—Recent paintings and works on paper, thru 3/31. Deutsch, 20 W. 57th (765-4722).

**ALEX KATZ**—Recent large figure paintings, thru 3/31. Marlborough, 40 W. 57th (541-4900).

**CATHERINE KOENIG**—Trompe l'oeil still lifes, landscapes in tempera and pastels, thru 3/28. Heidenberg, 50 W. 57th (586-3808).

**DANIEL LANG**—Subtle, haunting landscapes, 3/9-4/2. Findlay, 41 E. 57th (486-7660).

**JEFFREY MARON**—Bronze and steel sculpture, thru 3/26. del Re, 41 E. 57th (688-1843).

**ROBERT MOSKOWITZ**—Paintings and drawings, thru 3/19. BlumHelman, 20 W. 57th (245-2888).

**KENNETH NOLAND**—New pristine abstractions/Frankenthaler, Gottlieb, Hofmann, Louis, and Steea from 1952 to 1962, thru 4/2. Emmerich, 41 E. 57th (752-0124).

**HERNANDEZ PIJUAN**—Acrylics, watercolors, thru 3/16. Galeria Joan Prats, 29 W. 57th (486-6771).

**JUDY RIFKA**—Art and fashion in recent paintings, thru 3/12 Brooke Alexander, 20 W. 57th (757-3721).

**REBA ROTTENBERG**—Openwork panels, thru 3/12. Gallery 84, 30 W. 57th (581-6000).

**JON SCHUELER**—Abstracted landscapes, seascapes, thru 3/31. Sachs, 29 W. 57th (421-8686).

**CHARLES SHAW**—Montages in cards/Constructions from the 30's. Thru 4/2. Washburn, 42 E. 57th/113 Greene (573-0546).

**T.L. SOLIEN**—Self-portraiture linking disparate elements, 3/8-4/9. Getler/Pall, 50 W. 57th (581-2724).

**TODD STONE**—Large atmospheric colorfields, thru 3/22. Arras, 29 W. 57th (421-1177).

**RIDUAN TOMKINS**—Elemental figures and architecture, thru 3/16. Parsons, 24 W. 57th (247-7480).

**PETER TURNBULL**—Personal narratives of English life in egg tempera, thru 3/31. Dintenfass, 50 W. 57th (581-2268).

**STEPHEN WOODBURN**—Large scale imagined landscapes, thru 3/26. Rosenberg, 20 W. 57th (757-2700).

### Madison Avenue and Vicinity

**JANE ARUNS**—Airbrushed acrylic abstractions, thru 4/1. Monsalve, 126 Fifth (675-8921).

**JERRY ATKINS**—Sculpture, thru 3/12. Kraushaar, 724 Fifth (307-5730).

**WERNER DREWES**—Woodcuts, 1919 to 1983 by this member of the Bauhaus, thru 4/2. AAA, 663 Fifth (755-4211).

**JEAN LOUIS ESPILIT**—Gouaches and Nepalize paper mounted on watercolor paper, 3/8-26. Ericson, 23 E. 74th (737-6155).

**HERBERT FERBER**—Paintings/Sculpture. 3/12-31. Knoedler, 19 E. 70th (794-0550)/Weintraub, 992 Madison (879-1195).

**MARY FRANK**— Plaster figures, reliefs, ceramic horses and riders, thru 3/19. Zabriskie, 724 Fifth (307-7430).

**KLAUS FUSSMANN**—Expressionist figures, still lifes, thru 3/19. Lefebre, 47 E. 77th (744-3384).

**JOSEPH GLASCO**—Large black and white canvases, collage screens, thru 3/26. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

**WILLIAM STANLEY HASELTINE**(1835-1900)—Thirty landscape drawings, thru 4/2. Davis & Langdale, 746 Madison (861-2811).

**RICHARD LETHEM/ROONEY O'NEIL**—Nudes, people in urban spaces. Thru 3/31. Stone, 48 E. 86th (988-6870).

**LEO LIONNI**—Drawn whimsical landscapes, thru 3/12. Staempfli, 47 E. 77th (535-1919).

**MOLLY LUCE**—Eight decades of the American scene, thru 3/26. Childs, 956 Madison (772-6606).

**LUKASCHEWSKI**—Grotesque nudes, thru 4/2. Taittinger, 1089 Madison (570-6767).

**HERMAN MARIL**—Vast waters, dunes, thawing fields, still lifes, thru 3/26. Forum, 1018 Madison (772-7666).

**EVELYN METZGER**—Central Park, 3/9-4/1. Arsenal, 64th and Fifth, inside Central Park (360-8141). Mon.-Fri. 9:30-4:30.

**ALGERNON MILLER**—Painted wall sculpture of bronze and metal scraps, thru 3/19. Arman, 817 Madison (570-2700).

**JOAN MITCHELL**—New paintings, thru 3/26. Fourcade, 36 E. 75th (535-3980).

**JEAN-PIERRE PERICAUD**—New paintings, thru 3/16. Elkon, 1063 Madison (535-3940).

**MICHAEL MATHIAS PRECHTL**—Fifty watercolor drawings including satirical interpretations of history, thru 4/9. Goethe House, 1014 Fifth (744-8310).

**SCOTT PRIOR**—Realist interiors, exteriors with an emphasis on light, thru 3/26. Davidson, 43 E. 78th (734-6702).

**EGON SCHIELE**—Expressionist portraits, thru 3/12. Sabarsky, 987 Madison (628-6281).

**JULIAN SCHNABEL**—New etchings, thru 3/26. Castelli, 4 E. 77th (288-3202).

**EDWARD SEAGER**—19th century pencil drawings, thru 3/16. Hirschl & Adler, 21 E. 70th (535-8810).

**MAURICE SIEVAN**—Large monumental canvases focusing on heroic scale figures, thru 4/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

**JOSEPH SOLMAN**—Expressionist gouaches, painting of the 30's, thru 3/26. ACA, 21 E. 67th (628-2440).

**ALAN UGLOW**—Built up oils on canvas and oil chalk on paper, thru 3/26. Siegel, 29 E. 73rd (288-9200).

### SoHo

**MAJORIE ABRAMSON**—Sixteen wall pieces of a split hemisphere, thru 3/16. Soho 20, 469 Broome (226-4167)

**CARLE ANDRE/PETER CAMPUS**—New sculpture/Landscape photos. Thru 3/26. Cooper, 155 Wooster (674-0766).

**DONALD BAECHLER**—New paintings, thru 4/2. Shafrazi, 163 Mercer (925-8732).

**PIET BEKAERT**—Still lifes, gardens, thru 4/11. Vorpal, 465 W. Broadway (777-3939).

**CHARLES BELL/JUD NELSON**—Photorealist/Oversized tin toys. Thru 3/26. Meisel, 141 Prince (677-1340).

**JAMES BUCHMAN**—Granite and steel sculpture, thru 3/26. Hutchinson, 138 Greene (966-3066).

**WENDELL CASTEL**—Furniture, 3/8-4/20. Milliken, 98 Prince (966-7800).

**ARTHUR COHEN**—Paintings and etchings, thru 3/23. Blue Mountain, 121 Wooster (226-9402).

**MARITZA DAVILA**—Organic shapes and windows in mixed-media, thru 3/26. Cayman, 381 W Broadway (966-6699).

**WILLIAM DUTTERER/CLAYTON PATTERSON**—Witty narratives/Boxes and masks. Thru 3/26. Marino, 489 Broome (431-7888).

**MICHAEL EASTMAN**—The Kama-Sutra in oils on canvas and board, thru 3/31. Eno, 101 Wooster (226-5342).

**LILY FLOYD**—Abstract impressions in mixed-media, thru 3/13. Pleiades, 164 Mercer (226-9093).

**JOAN GARDNER/MARILYN GIERSBACH**—Parade-like scenes/Abstract configuration on fields of thick pigment. Thru 3/19. 55 Mercer (226-8513).

**JEROME JOHNSON**—Large painted aluminum sculpture, thru 4/4. Rosenberg, 115 Wooster (431-4838).

**IRVING KRIESBERG**—Metaphoric imagery using dry pastels on saturated paper, thru 3/27. Jack, 138 Prince (966-4235).

**PENNY KRONENGOLD**—Life and death through a fish, baby, and family portrait series, thru 3/23. First Street, 386 W. Broadway (226-9011).

**BARBARA KRUGER**—Clichéd images from magazines, photo annuals, then enlarged, thru 3/26. Annina Nosei, 100 Prince (431-9253).

**CHERYL LAEMMLE**—Human and animal symbols with cut-out masonite panels, thru 3/26. Toll, 146 Greene (431-1788).

**PAUL LAFFOLEY/PAUL TUCKER**—Visionary scenes/Color abstractions. Thru 3/24. Ward-Nasse, 178 Prince (925-6951).

**HELMUT MIDDENDORF**—Intense paintings by this Berliner, 3/8-4/5. Bonlow, 150 Greene (925-4482).

**ROMAN OPALKA**—Consecutive numbers on a grey background, thru 3/26. Weber, 142 Greene (966-6115).

**RINA PELEG**—Woven clay structures, thru 3/27. Heller, 71 Greene (966-5948). Wed.-Sun. 11-6.

**JODY PINTO**—Archaeological landscapes and the human in paint on paper, 3/12-4/2. Bromm, 90 W. Broadway (732-6196).

**ROBER RACINE**—Dictionaries, a large scale installation, thru 3/19. 49th Parallel, 420 W. Broadway (925-8349).

**JOSEPH RAFFAEL**—Colorful fish in water, the Luxembourg Gardens, thru 4/6. Hoffman, 429 W. Broadway (966-6676).

**MICHAEL D. RYUS**—Crayon on paper, paintings, thru 3/20. Central Falls, 478 W. Broadway (475-3333).

**MARY LOU SCHUCK**—Self-portraits, interiors, thru 3/23. Bowery, 121 Wooster (226-9543).

**FRANCES SIEGEL**—Recent portraits and delicate landscapes, thru 3/28. Prince Street, 121 Wooster (226-9402).

**MARTIN SILVERMAN**—Bronze figures, some lifesize and polychromed, 3/12-4/9. Thorp, 419 W. Broadway (431-6880).

**LEONID SOKOV**—"Questions and Exclamation," an installation, thru 3/30. Storefront, 51 Prince (431-5795).

**WALTER STEDING/TOM WARREN**—Wall of portraits/"Photo Portrait Studio." 3/16-4/9. Semaphore, 462 W. Broadway (228-7990).

**SHAW STUART**—Plaster and wood wall constructions, thru 3/12. 14 Sculptors, 164 Mercer (966-5790).

### Other

**ISABEL BISHOP**—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).

**PAUL BOWEN/JOEL PETER WITKIN**—Drawings and sculpture/Recent black and white photos. Thru 4/2. Samuel, 795 Broadway.

**RICHARD CARLETON**—Still lifes with accompanying drawings, thru 3/26. Condeso/Lawler, 119 W. 25th (741-2377).

**CHRISTINE COSTAN/KATHY GROVE**—Fantasy and Environmental paintings by both. Thru 3/27. Robinson, 222 Park Avenue S. (475-2434).

**E.E. CUMMINGS**—Oils, pastels, and pencil works, thru 3/26. Gotham Book Mart, 41 W. 47th (719-4448). Mon.-Sat. 10-6.

**ERTÉ**—Watercolors, sculpture, gouache, jewelry, thru 3/26. F.I.T., 227 W. 27th (760-7614). Tues. 10-9 p.m., Wed.-Sat. 10-5.

**LENORE GOLDBERG**—Recent paintings, thru 3/12. A.I.R., 63 Crosby (966-0799).

**CHARLES HEWITT**—"Jonah and the Whale," linocuts, thru 3/30. Jay, 13 Jay (925-9424).

**HIROSHIGE**—Wood-block prints, thru 3/19. Pratt Manhattan Center, 160 Lexington (685-3169). Mon.-Fri. 10-6, Sat. 10-5.

**PETER HUTCHINSON**—Sculpture, photos, drawings, thru 3/26. Gibson, 205 E. 78th (772-2332).

**MICHAEL RABURN**—Arizona Desertscapes, thru 3/30. Segal, 339 Columbus (724-7244).

**SYLVIA SLEIGH**—Portraits of Lawrence Alloway, thru 3/26. Einstein, 243 E. 82nd (628-8782).

**HERK VAN TONGEREN**—Bronze sculpture, thru 3/12. Ekstrom, 417 E. 75th (988-8857).

**LA MONTE YOUNG/MARIAN ZAZEELA**—Continuous electronic sound and light environment/Drawings. Thru 3/30. Dia Art Foundation, 6 Harrison (925-8270). Tues.-Sat. 1-6.

## GROUP SHOWS

### 57th Street

**BERMAN**—50 W. 57th (757-7630). 3-D wall pieces by Andrews, Miller, Shaw, many others, thru 3/26.

**FEDELÉ**—42 E. 57th (371-0204). Echogoyen, Ettner, Mashiko, Swanson, thru 3/26.

**GRAND CENTRAL**—24 W. 57th (867-3344). Three Realist American watercolorists, 3/9-4/2.

### Madison Avenue and Vicinity

**CARUS**—872 Madison (879-4660). German expressionist graphics with an emphasis on Beckmann, thru 3/26.

**CDS**—13 E. 75th (772-9555). Paper art by Close, Marisol, Nevelson, thru 3/20. Mon.-Sat. 10-6.

**GROLIER CLUB**—47 E. 60th (838-6690). Mon.-Fri. 10-5, Sat. 10-3. Objects owned by writers including Shelley, Lewis Carroll, thru 3/31.

**HELLER**—965 Madison (988-7116). Nature in glass by Goldman, Heilman, Nygren, Roessler, thru 3/26.

**KNOWLTON**—19 E. 71st (794-9700). The painterly figure by Beauchamp, Carone, deKooning, Grooms, Neel, thru 3/26.

**MARBELLA**—28 E. 72nd (288-7809). 19th century American landscapes by Bierstadt, Bricher, Eilshemius, Wyant, thru 3/19.

**PAYSON • WEISBERG**—822 Madison (249-1666). Bricher, Casilear, Wyant, thru 3/12.

**SPANIERMAN**—50 E. 78th (879-7085). 19th century American still life and genre by Brown, Johnson, thru 3/12.

**URBAN CENTER**—457 Madison (807-6480). Mon.-Sat. 10-5. Revival and Art Deco architecture in Flatbush; Blank Walls, the new face of downtown; buildings in progress in lower Manhattan, thru 4/6.

### Soho

**AICH**—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

**BUECKER & HARPSICHORDS**—465 W. Broadway (260-3480). Members of the Tanager Gallery from 1952 to 1962 including Dodd, Fine, Geist, Katz, King, 3/12-4/30.

**CENTER FOR BOOK ARTS**—15 Bleecker (460-9768). Books with continuing or connecting lines, thru 3/31.

**DRAWING CENTER**—137 Greene (982-5266). Large detailed contemporary genre by Cretara, chunks of landscape and teapots by Warren, ten others, thru 3/30.

**FELDMAN**—31 Mercer (226-3232). Surveillance, prophecy, computers, nightmares, thru 3/12.

**SOHO CENTER**—114 Prince (226-1995). Carvalho, Klinghoffer, Rudolph, and Usher, 3/9-4/4.

### Other

**AFRICAN-AMERICAN INSTITUTE**—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

**ARTISTS SPACE**—105 Hudson (226-3970). "Grand Galop," including Anderson, Beckman, Davis, Rath, plus an installation by Fried, thru 3/26.

**CITY**—2 Columbus Circle (974-1150). Barnet, Crimi, Hios, Simon, Solman, thru 3/23.

**CLOCKTOWER**—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. "Habitats," by Armajani, Artswager, Ferrari, Gehry, Johnson, Lewitt, Miss, 3/9-4/9.

**F.I.T.**—Artisanspace, 227 W. 27th (760-7642). Five printers of master etchings, thru 3/26.

**INTAR LATIN AMERICAN**—420 W. 42nd (695-6134). Mon.-Fri. 10-6. Painting on paper by artists from Colombia, Ecuador, Cuba, and New York City, thru 3/25.

**JAMAICA ARTS CENTER**—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

**P.S. 1**—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

**RYAN**—452 Columbus (799-2304). Printmakers of the 30's, thru 3/20.

**SARAH LAWRENCE COLLEGE**—Bronxville (914-337-0700). The United States of the Arts: The contribution of the Arts Council, 1963-83, thru 3/13.

**SURROGATE'S COURT**—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

## Photography

**JAMES ABEE**—Famous personalities that appeared in *Vanity Fair* between 1918 and 1934/19th century reverse glass paintings from the Leight Collection. Thru 4/9. Washburn, 113 Greene (966-3151)/42 E. 57th (753-0546).

**ROGI ANDRÉ**—Portraits of Bonnard, Braque, Cocteau, Collette, Matisse, thru 3/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

**MARCEL BARDON**—China and Paris in color, 3/10-4/7. Castelli, 4 E. 77th (288-3202).

**BAUM**—12 W. 37th (695-7200). Mon.-Fri. 9-5. American photography including Stieglitz, Steichen, Weston, White plus Abbott, Caponigro, Uelsmann, thru 3/11.

**ERWIN BLUMENFELD**—Solarization, silhouetting, multiple images, abstractions from 1935 to 1969, thru 4/2. Staley•Wise, 111 Wooster (431-7292).

**MARILYN BRIDGES**—Aerial views of the Yucatan, thru 4/10. Centro Mexicano del Libro, 24 E. 81st (861-6507).

**80 PAPERS**—80 Thompson (966-1491). A 19th century view of Alexander's Empire, thru 3/24.

**KENNETH SEAN GOLDEN**—The male nude and his family, thru 3/27. Eleventh Street, 330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-9 p.m.

**INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth (860-1783). "Improbable Memories" of top French fashion photographer Sarah Moon; the mansions of Newport and Long Island, large and in color by Len Jenshel, 3/9-4/3.

**EDWARD POWIS JONES**—Assisted photos including those in plexiglass cylinders, thru 3/31. Books and Company, 939 Madison (737-1450). Daily 10-7 p.m.

**ANDRE KERTESZ/ARTHUR ROTHSTEIN**—Candid, "Rarely Seen Images"/U.S. Farm Security Administration. Thru 3/12. Neikrug, 224 E. 68th (228-7741). Wed.-Sat. 1-6.

**MARVIN LAZARUS**—Portraits of artists Giacometti, Hofmann, Rothko, plus works by these artists, thru 3/15. Pearl, 38 E. 57th (838-6310).

**BUILDER LEVY**—Twenty years in black and white, 3/10-4/2. Ledel, 168 Mercer (966-7659).

**JOAN LIFFRING-ZUG**—Women from 1957 to 1975, thru 3/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

**SCOTT MACLEAY**—Large Fresson color prints, 3/12-4/15. Pfeifer, 825 Madison (737-2055).

**LEV POLIAKOV**—Russia, thru 3/31. Nikon House, 620 Fifth (586-3907).

**PRAKAPAS**—19 E. 71st (737-6066). Belgian surrealist photography, thru 4/2.

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## ART

**CHARLES ROLAND**—Black women, thru 3/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

**LOUIS STETTNER**—Street life, still life, landscapes, nudes, thru 3/27. Midtown Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8 p.m., Fri. 12-4.

**JOSEPH SZABO**—Adolescents, thru 4/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

**WAVEHILL**—675 W. 252nd, Bronx (549-2055). The Crystal Palace in 1851, thru 4/30. Daily 10-4:30.

## Museums

**AMERICAN CRAFT MUSEUM**—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3... Czechoslovakian Glass: Seven Masters; thru 5/29... Selections from the Permanent Collection; thru 4/3. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 5/13.

**AMERICAN MUSEUM OF NATURAL HISTORY,** CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Star Gods of the Ancient Americas; thru 3/27... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15.

**ASIA SOCIETY**—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... The Silk Route and the Diamond Path; thru 4/3.

**BROOKLYN MUSEUM,** 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood.

**COOPER-HEWITT MUSEUM,** Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1... Carnegie Mansion "Embellishments"; thru 5/1.

**FRICK COLLECTION,** 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM,** Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13... American Sculpture from the Permanent Collection; thru 5/8... Modern Masters... Julio González: A Retrospective; 3/11-5/8.

**INTREPID SEA-AIR-SPACE MUSEUM**—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Frank Stella: Polish Wooden Synagogue Constructions from the 1970's... Recent Acquisitions: 1979-1982.

**METROPOLITAN MUSEUM OF ART,** Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... 15th and 16th Century Italian Drawings; thru 4/17... The Vatican Collections: The Papacy and Art; thru 6/12... Recent Gifts; thru 3/27.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10... Johannes Brahms: Manuscripts; thru 4/10... The Art of William Blake; thru 3/31... Drawings by Gravelot; thru 3/31... Saint-Exupéry and The Little Prince; thru 4/10.

**MUSEUM OF AMERICAN FOLK ART**—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

**MUSEUM OF THE AMERICAN INDIAN,** Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... Arctic Art: Eskimo Ivory; thru 5/1.

**MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10... Currier & Ives, Sail and Steam; thru 5/1.

**MUSEUM OF HOLOGRAPHY**—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years; thru Dec... Contemporary Art Holography.

**MUSEUM OF MODERN ART,** 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Three New Skyscrapers; thru 3/29... Prints from Blocks: Gauguin to Now; thru 5/15.

**NASSAU COUNTY MUSEUM OF FINE ART**—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10... Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Italian Still-Life Painting from Three Centuries; thru 3/20.

**NEW-YORK HISTORICAL SOCIETY,** Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31... A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5.

**NEW YORK PUBLIC LIBRARY**—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 3/19... FDR and the Arts: The WPA Projects; thru 4/23... Seasons; thru 4/30. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. "First, A School..." Fifty Years of the School of American Ballet; thru 4/9... Joseph Szigeti Remembered; thru 4/22.

**QUEENS MUSEUM,** New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Annual Juried Exhibition; thru 3/27... Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27... Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1... The World of Japanese Theater; thru 4/17... Mixed Media Exhibition: Long Island Black Artists Association.

**WHITNEY MUSEUM,** Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Frank Stella: Prints 1967-1982; thru 3/13... The Eight; thru 3/20. **Federal Hall,** 26 Wall St. (431-1620). Mon.-Fri. 11-3. Portraits, on a Human Scale; thru 4/1.

## Auctions

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 3/9 at 10 & 2: American and European Prints. On view from 3/3. 3/12 at 10: English and Continental Furniture, and Objects of Art. On view from 3/7. **East,** 219 E. 67th St. (570-4141). 3/8 at 10: English and Continental Furniture, Paintings, and Decorations. On view from 3/4. 3/9 at 10 & 2: Christie's Collectibles: Costume, Quilts, Dolls, and Toys. On view from 3/4.

**DOYLE**—175 E. 87th St. (427-2730). 3/9 at 10: American and Continental Furniture, and Decorations: including Paintings, Silver, Porcelain & Rugs. On view from 3/5.

**PHILLIPS**—406 E. 79th St. (570-4830). 3/10 at 11: Furniture and Decorations. On view from 3/5.

**SOTHEBY PARKE BERNET**—**York Ave. Galleries,** at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 3/8 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 3/3. 3/10, 11 at 10:15 & 2: 19th, Old Master, and 20th Century Prints. On view from 3/5. NOTE: Free lecture 3/13 at 2: The Fine Art of Auctions by David Redden.

# MUSIC & DANCE

## MUSIC & DANCE DIRECTORY

**Brooklyn Academy of Music (BAM),** 30 Lafayette Ave. (636-4100)

**Brooklyn Center for the Performing Arts at Brooklyn College,** Flatbush and Nostrand Aves. (434-1900)

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave. at 57th St. (247-7459)

**City Center,** 131 W. 55th St. (246-8989)

**Citicorp Center,** Lexington Ave. and 53rd St. (559-4259)

**Joyce Theater,** 175 Eighth Ave. and 19th St. (242-0800)

**Lincoln Center:** 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949)

**92nd St Y,** on Lexington Ave. (427-4410)

**Symphony Space,** Broadway at 95th St. (864-5400)

**Town Hall,** 123 W. 43rd St. (840-2824)

## Concerts

### Monday, March 7

**SLOVENIAN SYMPHONY ORCHESTRA,** Anton Nanut conductor; pianist James Dick. Brahms's Piano Concerto No. 2 and Symphony No. 4. Carnegie Hall at 8. $8-$15.

**PIERRE FOURNIER,** cellist, with Jonathan Feldman, pianist. Martinu's Sonata No. 1; Schubert's Sonata Arpeggione in a; Chopin's Sonata in G, Op. 65; Debussy's *Sonate.* Merkin Concert Hall at 8. $10.

**TIMOTHY PARADISE,** clarinetist, with pianist Margo Garrett. Copland's Violin Sonata (1943), arr. for clarinet by Paradise (N.Y. premiere); Saint-Saëns's Sonata, Op. 167; Berio's *Sequenza IX* for solo clarinet; Reger's Sonata in B, Op. 107. Alice Tully Hall at 8. $6-$8.

**LITTLE ORCHESTRA SOCIETY,** Dino Anagnost conductor; pianist Paul Badura-Skoda. Mozart's Overture to *La Clemenza di Tito;* Mozart's Piano Concerto No. 27; Beethoven's Piano Concerto No. 4. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6900), at 7:30. Free.

**DA CAPO CHAMBER PLAYERS**—A celebration in honor of Lukas Foss's 60th birthday. Works by Foss, Copland, Stravinsky. Carnegie Recital Hall at 8. $6.

**FLUTE FORCE**—Music of Reicha, Dahl, Telemann, Bozza. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**CLARION DUO**—Violinist Beverly Somach, pianist Harriet Salerno. Sonatas by Beethoven, Mozart, Bach, Prokofiev. YWCA, 610 Lexington Ave. at 53rd St. (755-4500), at 7:30. $5.

**LEONARD RAVER,** organist; soprano Christine Schadeburg (N.Y. debut), saxophonist Peter Saiano. Lanza, Persichetti, Sokolov, Kolb (world premiere; the composer conducting), Rorem (N.Y. premiere); Feliciano (N.Y. premiere). Church of the Ascension, Fifth Ave. at 10th St., at 8. $5.

**MARTHE IHDE,** vocalist. Lincoln Center Library at 4. Free.

**JOAN KARVELAS,** vocalist. Lincoln Center Library at 6. Free.

**MANHATTAN RHYTHM KINGS**—Jazz. Citicorp Market at 6. Free.

### Tuesday, March 8

**NEW YORK PHILHARMONIC,** Christoph von Dohnanyi conductor; pianist Seymour Lipkin. Beethoven's Symphony No. 8; Mozart's Piano Concerto No. 21; Trojahn's *First Sea Picture;* Strauss's *Till Eulenspiegel.* Avery Fisher Hall at 7:30. $6-$22.

**Y CHAMBER SYMPHONY,** Henryk Szeryng conductor-violinist. Bach's Double Concerto, Concerto in a, Concerto in E. 92nd Street Y at 8. Remaining tickets at box office.

**JAMES BARBAGALLO,** pianist. Bach, Schumann, Ravel, Prokofiev. Alice Tully Hall at 8. $6, $8.

**HELENE WICKETT,** pianist. Beethoven, Brahms, Tippett, Debussy, Balakirev. Merkin Concert Hall at 8. $7.50.

**ELODIE LAUTEN,** pianist. "Out on the Keys: The New Keyboard Composers." Five compositions for acoustic piano, sequencer, sound effects. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

**QUINTESSENTIAL BRASS**—Works by Jan Bach, Arnold, Sweelinck, Baker, East, Gershwin, Corea. Carnegie Recital Hall at 8. $6.

**CORO STELUTIS**—38 men who perform music from classical poliphony to Italian folksongs. Casa Italiana at Columbia U., Amsterdam Ave. at 117th St. (280-2306), at 8. $5.

**MILA DE COSTA,** vocalist. Lincoln Center Library at 4. Free.

**MARGARET CUSACK,** soprano/**HOWARD LUBIN,** pianist. Songs of Mozart, Talma, Ives, Strauss. Trinity Church, Broadway at Wall St., at 12:45. Free.

**AMARYLLIS TRIO**—Works by Bach, Haydn, Piston, Beethoven. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $4.

**MON TON SON,** with dancers Susan Blankensop, Sussan Diehim; performance artists Craig Bromberg, Mary Jane Leach. Bowery Project, 133 Bowery at Grand St. (431-8602), at 8:30. $4.

**MUSIC LIVE!**—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

**ERICA KIESEWETTER,** violinist, with pianist Peter Lurye. Bach, Franck, Mozart, Ravel, and Rorem. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

**ODYSSEY CHAMBER PLAYERS**—Cohen (premiere), Mozart, Dittersdorf, Rossini. Brooklyn Music School, 126 Felix St., Brooklyn (638-5660), at 8. $6.

### Wednesday, March 9

**NATIONAL SYMPHONY**—Mstislav Rostropovich conductor; soprano Galina Vishnevskaya, bass Stafford Dean. Tchaikovsky's *Souvenir de Florence;* Shostakovich's Symphony No. 14. Carnegie Hall at 8. $8-$17.50.

**NEW YORK PRO ARTE CHAMBER ORCHESTRA,** Raffael Adler conductor. J.C. Bach's Sinfonietta No. 1; Mozart's *Grande Sestetto Concertante* (N.Y. premiere of arrangement for strings); Haydn's Concerto for Cello and Orchestra in C; Rautara's *Fiddlers* (N.Y. premiere). Merkin Concert Hall at 8. $9.50.

**Y CHAMBER SYMPHONY**—See 3/8.

**LEON BATES,** pianist. Schubert, Ravel, Walker, Rachmaninoff. Alice Tully Hall at 8. $5-$9.

**YVES HENRY,** pianist. Music of Ravel, Schumann, Liszt. Carnegie Recital Hall at 8. $4.

**WILLIAM VACCHIANO,** trumpet/**GEORGE HINKSON,** organ. Sacred music. Christ Lutheran Church, 73rd Ave. and 188th St., Flushing, at 2 and 7:30. Offering.

**CONCERT ROYAL**—"The Baroque Flauto Traverso," with flutist Sandra Miller. Bach, CPE Bach, Telemann, Hotteterre. St. Thomas Church, Fifth Ave. at 53rd St., at 7:30. $5.

**JUILLIARD STUDENT CONCERT**—Alice Tully Hall at 1. Free.

**ANDREW COOPERSTOCK,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**MON TON SON**—See 3/8.

**JOY IN SINGING,** with conductor Winifred Cecil. Lincoln Center Library at 5:30. Free.

**SHA NA NA**—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75.

### Thursday, March 10

**NEW YORK PHILHARMONIC,** Christoph von Dohnanyi conductor. Haydn's Symphony No. 88; Henze's Symphony No. 5; Dvorak's Symphony No. 8. Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. at 9:45 a.m. $3.

**ANDRE WATTS,** pianist. Bach's Partita No. 1 in B-flat; Schubert's "The Wanderer" Fantasy in C; Debussy's *L'Ile Joyeuse* and *Estampes;* Liszt's *Les Jeux d'eaux a la Villa d'Este* and Transcendental Etude No. 10. Carnegie Hall at 8. $6-$15.

**PACO PENA,** flamenco guitarist (N.Y. debut). Music in the Soleares, Bulerias, Tientos and Sequiriellas styles. Merkin Concert Hall at 8. $8.

**YOURI EGOROV,** pianist. Works by Chopin, Schumann. Metropolitan Museum at 8. $8.

**STEPHEN BISHOP-KOVACEVICH,** pianist. Beethoven's *Bagatelles,* Op. 126, and Sonata No. 28; Schubert's Sonata in B-flat, D. 960. 92nd Street Y at 8. $7-$9.50.

**HILDA HARRIS,** mezzo-soprano, with pianist Warren George Wilson. Purcell, Wolfe, Hall Johnson, Rossini, Joaquin Nin. Alice Tully Hall at 8. $10-$50 (benefit, Renaissance Concert series).

**BARBARA FELLER,** soprano. Songs of Scarlatti, Mozart, Liszt, Strauss, Barber. Carnegie Recital Hall at 8. $6.50.

**JEFFREY SCHINDLER,** harpsichordist. Music of Couperin, C.P.E. Bach, J.S. Bach, Frescobaldi, Rameau, Bull, Byrd. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

**STARS OF TOMORROW**—Cabaret music. Citicorp Market at 6. Free.

**PAMELA SAVO,** organist. Works by Duruflé, Bach, Distler. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

**PETER ADER,** flutist, and friends. Music of J.S. Bach, Mozart. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**FIRST AVENUE**—Avant-garde electro-acoustic theater. Atlantic Gallery, 458 W. Broadway (475-0514), at 9. $3.

**BARGEMUSIC RESIDENT MUSICIANS**—Mozart's Trio in D, K. 502; Chopin's *Barcarolle;* a Liszt *Hungarian Rhapsody;* Schumann's Trio No. 2. At Bargmusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

**SHA NA NA**—See 3/10.

### Friday, March 11

**NEW YORK PHILHARMONIC,** at 2. See 3/10.

**ANDRES SEGOVIA,** guitarist. Sor, Torroba, Bach, Scarlatti, Mendelssohn, Ponce, Albeniz. Avery Fisher Hall at 8. $20.

**BEAUX ARTS TRIO**—Music of Mozart, Chausson, Beethoven. Metropolitan Museum at 8. Standing room only, $6.

**ELAINE COMPARONE,** harpsichordist. "Bach Winterfest." The artist will perform standing up, works by J.S., C.P.E., and W.F. Bach. St. Joseph's Church. Sixth Ave. and Washington Pl. (666-9427), at 8:30. $8.

**THE MCGARRIGLE SISTERS,** with Leo Kottke, singer-guitarist. Folk music. Carnegie Hall at 8. $10.50-$13.50.

**PIERRE HENRI XUEREB,** violist/**BOHDAN SPERKACZ,** pianist. Hindemith (N.Y. premiere), Honegger, Prokofiev. New School, 66 W. 12th St. (741-5690), at 6. $4.

**ALEXANDER STRING QUARTET**—Works by Mozart, Bresnick, Schubert. Carnegie Recital Hall at 8. $6.

**SYLVAN WIND QUINTET,** with oboist Randall Ellis. Works by Fasch, Telemann, Haydn, Scribner (arr.), Zelenka. St. Peter's Church, Lexington Ave. at 54th St., at 8. $6.

**SCHMIDT-VERDERY DUO,** guitarists. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

**ALVIN NOVAK,** pianist/ **MARY JO MOTYKA,** pianist/ **JOAN WARYHA,** clarinetist/ **NADINE HERMAN,** soprano/**DAVID CLAMPITT,** violinist/**BENJAMIN WHITTENBURG,** cellist. Chamber music of Brahms. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

**WNYC FOLK SONG FESTIVAL,** with Oscar Brand and others. Cooper Union, Third Ave. and 7th St., at 8. Free.

**MICHAEL COONEY,** folksinger/guitarist. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $6.

**JUILLIARD STUDENT CONCERT**—Alice Tully Hall at 8. Free.

**WARREN VACHE,** trumpet. Jazz at Noon, a jam session. Freddy's 308 E. 49th St. (888-1633), at 12. $4.

**PHYLLIS LYND CONCERT PARTY**—A Noel Coward evening, with baritone-actor Bruce Vernon Bradley. Sybil's Drawing Room, Hilton Hotel, 101 W. 53rd St. (877-8233), at 8. $15.

**BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA**, Lukas Foss conductor; Christiane Edinger, violinist. Zimmerman's Violin Concerto (N.Y. premiere); Beethoven's Symphony No. 3, "Eroica"; Mozart's Symphony No. 35, "Haffner." BAM at 8. $6-$12.50.

**JOANNE BRACKEEN**, pianist/**CECIL MCBEE**, bassist. Jazz. Also "The Blues of Geany Masai." Pacific MusicTheatre, 177 Flatbush Ave. at Pacific St., Brooklyn (783-3084), at 7 and 10. $6.

**CABARET AND CLASSICAL**, performed by musician-finalists from BACA's Performing Showcase. Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222), at 8. $4.

**SHA NA NA**—$13.75. See 3/9 for other details.

### Saturday, March 12

**BALTIMORE SYMPHONY ORCHESTRA AND WOMEN'S CHORUS**, Sergiu Comissiona conductor, violinist Cho-Liang Lin. Rimsky-Korsakov's "Introduction" and "Cortege" from *Le Coq d'Or;* Saint-Saëns's Violin Concerto No. 3; Debussy's *Nocturnes* (with voices); Scriabin's *Prometheus*. Carnegie Hall at 8. $8-$15.

**NEW YORK PHILHARMONIC**—See 3/10.

**MUSICA AETERNA**—Conductor Frederic Waldman; baritone Hakan Hagegard; violinists Hamao Fujiwara, Curtis Macomber, Bruce Berg. Bach's Concerto for 3 Violins in D; Ravel's *Don Quichotte a Dulcinée;* Beethoven's Symphony No. 4. Metropolitan Museum at 8. $10.

**CAMERATA WOODWIND QUINTET**—Music of Barber, Taffanel, Thom Ritter George (world premiere), Farkas. Carnegie Recital Hall at 2. $6.

**DANIEL STRING QUARTET**—Works by Tzvi Avni, Shostakovich, Schubert, Debussy. Carnegie Recital Hall at 8:30. $6.

**CONTINUUM**—"Pianos with ivories, ebonies, and friends in a 20th-century revolution." Pianists Cheryl Seltzer, Joel Sachs; soprano Victoria Villamil; percussionists Joseph Passaro and Benjamin Herman; pianist Don Gillespie. Ravel, Bartók, Cage, Berio, Moss, Babbitt. Alice Tully Hall at 8. $5, $7.

**CANTICUM NOVUM SINGERS**, Harold Rosenbaum director. "Just Josquin": *Missa Page Lingua*, with a consort of cornettos, sackbuts, etc.; also motets, frottolas, chansons. Merkin Concert Hall at 8. $7.

**HEIDI LEHWALDER**, harpist/**PAULA ROBISON**, flutist. Salzedo, Boehm, Scarlatti, Hindemith, Fauré. 92nd Street Y at 8. $9-$12.50.

**ELAINE COMPARONE**—St. Michael's Church, 225 W. 99th St. See 3/11 for other details.

**ST. LUKE'S CHAMBER ENSEMBLE**—Winds and Strings concert, with French-hornist Joseph Anderer pianist David Oei. Mozart's Quintet in E-flat, K. 407; Milhaud's *Création du Monde;* Kreutzer's Septet, Op. 62. St. Joseph's Church, Sixth Ave. at Washington Pl. (226-1115), at 8. $7.50.

**GREGG SMITH SINGERS**—"An Odyssey in Space." Buxtehude, Hovland, Hemberg, Riley, Fritchell, Mendelssohn, and the world premiere of Smith's *Mass in Space*. St. Peter's Church, Lexington Ave. and 54th St. (490-0892), at 8:30. $8. (See listing below.)

**KIMBALL WHEELER**, mezzo-soprano, with pianist Paul Suits. Suits and Hawley (world premieres), also Sibelius, Grieg, Falla, Handel. St. Peter's Church, Lexington Ave. and 54th St. (490-0892), at 5. $5. Note: combined price for this recital and Gregg Smith Singers concert (see above listing), $10.

**"BOWLING GREEN" JOHN CEPHAS AND PHIL WIGGINS**—Blues of the mid-South. Alternative Museum, 17 White St. (966-4444), at 8. $6.

**JILL SCHULTZ**, violinist. Lincoln Center Library at 2:30. Free.

**VERA AUER QUINTET**—Jazz. Citicorp Market at 8. Free.

**CATHERINE WHITE**, harpist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

**SECHABA CULTURAL GROUP**—Music of the South African liberation struggle. Peoples' Voice Cafe, 388 W. Broadway (852-7559), at 8. $4.

**DANIEL HEIFETZ**, violinist. Kreisler, Franck, Ives, Bloch, Sarasate, Ravel. Whitman Hall Brooklyn College, at 8. $8-$15.

**BROOKLYN PHILHARMONIC**—See 3/11.

**ALL ROADS LEAD HOME**—A jazz-rock musical, by Ed Shockley, James McBride. BACA Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222), at 8. $4.

**JOANNE BRACKEEN**, pianist/**CECIL MCBEE**, bassist. See 3/11.

**SUSAN BELLING**, soprano/**RUDOLPH PALMER**, pianist. Hebrew and Yiddish music, by Rosenblatt, Helfman, Weill, others. Central Nassau YM-YWHA, Remsen Ave., Roslyn, L.I. (516-484-1545), at 8. $5.

**SHA NA NA**—At 6:30 and 10. $13.75. See 3/9 for other details.

### Sunday, March 13

**NEW IRISH CHAMBER ORCHESTRA**, James Galway conductor and flutist. Bach's Flute Concerto in a, BWV 1044, and Suite in b for Flute and Orchestra, BWV 1067; Duff's Irish Suite for Strings; Vivaldi's Concerti Grossi Op. 10, Nos. 4, 5, 6. Carnegie Hall at 2. Sold out.

**ALICIA DE LARROCHA**, pianist. Granados, Falla, Chopin. Avery Fisher Hall at 3. $8, $15.

**BEAUX ARTS TRIO**—Brahms, Schumman, Haydn. Alice Tully Hall at 3. $11.

**MUSICA AETERNA**—At 6. See 3/12.

**CARLOS BARBOSA-LIMA**, classical guitarist. Bach, Scarlatti, Gershwin, Jobim, Mignone, Ginastera, Villa-Lobos, Ponce. Alice Tully Hall at 8. $8-$12.

**PRAGUE STRING QUARTET**—Mozart's Quartet in B-flat, "The Hunt"; Shostakovich's Quartet No. 6; Dvorak's Quartet No. 14. Town Hall at 2. Standing room, $3.

**JON KLIBONOFF**, pianist. Beethoven, Liszt, Schoenberg, Schumann. 92nd Street Y at 3. $7-$9.50.

**EDWARD ALDWELL**, pianist. Bach program. Merkin Concert Hall at 8. $6.50.

**MORTON ESTRIN**, pianist. Brahms, Beethoven, Raff. Merkin Concert Hall at 3. $8.

**JOHN LEHMANN-HAUPT**, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

**YIANNIS MARKOPOULOS**—Greek music. Felt Forum, Madison Square Garden, at 4 and 8. $12-$20.

**MUSICAL ARMENIA**—Pianist Rita Bardakjian, cellist Eduard Gulabyan, pianist Erna Gulabyan. Works by Marcello, Schubert, Prokofiev, others. Carnegie Recital Hall at 2. $10.

**QUODLIBET**, a string ensemble. Music from carnivals around the world. Citicorp Market at noon. Free.

**LISA JOY SITJAR**, pianist. Mozart, Brahms, Ravel, Rachmaninoff. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

**PETER ALDINS**, composer-pianist/**IMANTS MEZARAUPS**, composer-pianist. Carnegie Recital Hall at 5:30.

**CAROL DAVIDSON**, pianist. Carnegie Recital Hall at 8:30.

**DAVE AND KAY GORDON**—Folk music. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

**BRONX ARTS ENSEMBLE**, with violinist Mark Peskanov. Beethoven, Spohr, Mayer, Brahms. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055), at 3. $6.

**ROBERT DEGAETANO**, pianist. "The Romantic Age," a "Concertalk." Chopin, Grieg, Schubert, Mussorgsky. Brooklyn College Whitman Hall at 2. $7, $9.

**BARGEMUSIC RESIDENT MUSICIANS**—At 1:30 and 4. See 3/10.

**BROOKLYN PHILHARMONIC**—At 3. See 3/11 for other details.

**GENE BERTONCINI**, guitarist/**MICHAEL MOORE**, bassist. Jazz in a cabaret setting. Ethical Humanist Society, 38 Old Country Rd., Garden City, L.I., at 4. $5.

**CONCORD STRING QUARTET**—Beethoven's Quartets in F, Op. 59, No. 1, and in c-sharp, Op. 131. Hudson River Museum, 511 Warburton Ave., Yonkers (914-963-4550), at 3. $5.

**SHA NA NA**—At 3 and 7. $13.75. See 3/9 for other details.

**DANIEL STRING QUARTET**—Mozart's Quartet in D, K. 499; Brahms's Quartet in c, Op. 51, No. 1; Debussy's Quartet in g. Coe Hall, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 2:30. $7.50.

**CONCERTS IN CHURCHES**—Riverside, the Drive at 120th St. At 3: carillonneur James R. Lawson. At 4: annual English Handbell Festival, with 100 ringers, Rose Marie Wildman director. . . Cappella Nova, Richard Taruskin director. The Eastern tradition, a composite mass for the Easter season. St. Joseph's, Sixth Ave. at Washington Pl., at 7:30. $7. . . Christof Antmann, pianist. St. Michael's, 225 W. 99th St., at 3. $5. . . St. Peter's, Lexington Ave. at 54th St. At 5: Jazz Vespers; Jean Churchill Group; offering. At 2:30: Sam Wooding, jazz; $5, or $10 family admission.

## Opera

### Metropolitan Opera
### At the Metropolitan Opera House

**THRU APRIL 14**—Mon., 3/7 at 8: Puccini's *Madama Butterfly*, Kohn conducting; with Zylis-Gara, Catania, Mauro, Fredericks. 3/8 at 8: Puccini's *La Bohème*, Levine conducting; with Zoghby, Craig, Raffanti, Stilwell, Robbins, Sereni, Tajo. 3/9 at 7: Verdi's *Don Carlo*, Levine conducting; with Freni, Bumbry, Domingo, Quilico, Ghiaurov, Furlanetto. 3/10 at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; with Troyanos, Te Kanawa, Blegen, Ciannella, Moll. 3/11 at 8: *Madama Butterfly;* same as 3/7. 3/12 at 1: *La Bohème;* same as 3/8; broadcast, WQXR. 3/12 at 7: *Don Carlo;* same as 3/9.

### Other

**LIGHT OPERA OF MANHATTAN**—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. 3/9-20: Gilbert and Sullivan's *Patience*.

**THE MARRIAGE OF FIGARO**, by Mozart (in English). Amato Opera Theater, 319 Bowery (228-8200). 3/12 at 7:30; 3/13 at 2:30. $7.

**THE IMPRESARIO**, by Mozart/**TROUBLE IN TAHITI**, by Bernstein/**GIANNI SCHICCHI**, by Puccini. Kathryn Kietzman conducts these three short works. Faith United Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (727-0467). 3/11, 12, 18, 19 at 8. $5.

**THE MIKADO**, by Gilbert and Sullivan. Queens Symphony Orchestra, Manhattan Savoyards, David Katz conductor. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 3/13 at 3. $10, $12.

**IL TROVATORE**, by Verdi. Regina Opera Theatre, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 3/12 at 8; 3/13 at 4. $5.

**EVENING OF GRAND OPERA**—Scenes from *Aida, La Bohème, Carmen, La Traviata*. TOMI, 23 W. 73rd St. (787-3980), 3/13 at 8. $5.

**A KALEIDOSCOPE OF OPERATIC FAVORITES**—A recital of arias, duets, ensembles. Association for Opera Awareness, at Rutgers Church, 236 W. 73rd St. (877-1603), 3/13 at 8. $5.

## Dance

**BALLETFORE**—Two different programs include a one-act version of *La Fille Mal Gardée*, selections from *Les Sylphides, Pas de Quatre, Fandango, One in Five*. Marymount Manhattan Theater, 221 E. 71st St. (679-0401). 3/9-12 at 8. $6.

**LES BALLETS TROCADERO DE LA KARPOVA**—*The Firebird, Don Quixote, Delibiana*, and *Mardi Gras*. 18th St. Playhouse, 145 W. 18th St. (243-8643). Thru 3/19, Fri., Sat. at 11 p.m.; 3/20-23, at 7:30. $8.

**DAYTON BALLET**, second-oldest regional ballet company in the U.S., presents works by Mary Giannone and Stuart Sebastian. 3/12 at 8: *Fast Company, And They Were Not Ashamed, Romance, Celebration*. 3/13 at 3: *Stage Struck*, the fable of ballet. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8232). $7-$11.

**CARA GARGANO**—New dances performed by an 11-member company. The Open Eye, 316 E. 88th St. (924-0077), 3/8 at 8. $4.50.

**SUSAN MARSHALL**, and dancers, in her *Fault Line*, to music by Rob Kaplan. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207), 3/12, 13 at 8. $5.

**BEBE MILLER AND DANCERS**—Premiere of *Story Beach*. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/10-12 and 14 at 8; 3/13 at 3.

**RIVERSIDE DANCE FESTIVAL**—3/9, 11 at 8, 3/13 at 2: Ohad Naharin and Dancers, with works by Naharin and Gina Buntz. . . 3/10, 12, 13 at 8: Uris, Bahr and Dancers, with works by Jill Bahr and Victoria Uris. Riverside Church, 120th St. and the Drive (864-2929). $6.

**SACHIYO ITO**—Traditional Japanese dance. Queens Museum, Flushing Meadow, Corona Park, Flushing (592-2405), 3/13 at 2:30. Museum admission as contribution.

**WOMEN ON THE MOVE DANCE THEATRE**—"Ourselves, Each Other, and Them." White Dog Performance Studio, 54 White St. (966-6347). 3/11, 12 at 8, 3/13 at 2 and 8. $7.

# OTHER EVENTS

## Happenings

**SIGNS OF SPRING,** and don't we need them? The Horticulture Society of New York's flower show is tagged "March Into Spring," and it's a great time to visit the new greenhouse, at 128 W. 58th St. You can buy as well as look. Show hours: 3/11, 10:30-7; 3/12, to 6; 3/13 to 5. $1... Maple Sugaring in the old-fashioned way, with a camp setting and all, will go on 3/13, noon-4, at Wave Hill in Riverdale, Independence Ave. and 252nd St. It's free, and of course you can sample... The Brooklyn Botanic Garden, 1000 Washington Ave., is staging an "Early Bird" gardening sale, complete with an orchid display. Dates are 3/12 and 13, 10-4:30, *in the full-to-overflowing* Garden Shop. And on the 13th at 2, Kevin Shank will talk about Irish gardens.

**BRIEF NOTATIONS ON THE CALENDAR:** "The Log Cabin Quilt: Variations on a Theme" is a five-day show, 3/7-11, 10-6, at Brook Hill Linens, 698 Madison Ave. near 62nd St. Late-19th and early-20th century beauties—aficionados won't need to be asked twice... Artist-bookmen Richard Bosman, Ted Greenwald, Bryan Hunt, and Gary Stephan will be on hand at the Museum of Modern Art lobby store on W. 53rd St., 3/10, 6:30-8, to sign their books and meet fans. Their books were created as part of the museum's Projects: Artists' Books program, and titles are *Exit the Face, Conversations With Nature,* and *Book of Nine*... A beer tasting—that's right, beer—is a new wrinkle, and you can meet expert Roger Mason as host and sample five international brews. 3/8, 7-8, at the Vanderbilt Y, 224 E. 47th St. (755-2410). $5... Bunraku, the puppet theater of Japan, will visit us again, 3/12-19 at 8, matinees at 2 on 3/13 and 3/19. $25. At Japan Society, 333 E. 47th St. (752-3015).

**NEW YORK EXPERIENCE**—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

## Tours

**ART DECO ARCHITECTURE**—A walking tour in Lower Manhattan and midtown, including the Chrysler Building, Radio City Musical Hall, and a subway ride to the business district. 3/13, with Val Ginter. Phone 92nd Street Y to pre-register (427-6000, ext. 179). $6.50.

**CONSERVATION AND THE OUTDOORS**—Emphasis is on nature, and walking itself. Phone for details on the more arduous hikes (697-5895). 3/12, meet at 2, Museum of the City of New York, Fifth Ave. and 103rd St., for a tour of the museum. Free (204-1112)... See also "Park Walks," below.

**PARK WALKS AND WORKSHOPS IN THE BOROUGHS,** with the Urban Park Rangers. All are free, unless noted. In Brooklyn (856-4210): 3/13, meet at 6 p.m. under the arch at Grand Army Plaza, for a winter-astronomy experience. Pre-registration necessary. 3/13 at 2, a tour on horseback; phone 789-1151 for details... Bronx (822-4450): 3/13 at 11 a.m., meet at Van Cortlandt Park Golfhouse for a walk along the new Peninsula Nature Trail... Manhattan (387-3091): 3/12 at 11 a.m., meet at 89th St. and Riverside Dr. for a triple-decker tour of Riverside Park. 3/13 at 2, meet at Recreation House, mid-Central Park at 97th St., for "Tweet Treats," a demonstration talk on making bird feeders... Queens (699-6722): 3/12, 13 are openers in a 4-session course (also 3/19, 20) in street-tree care. Pre-registration necessary.

**REGULARLY SCHEDULED TOURS**—Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $20. Reservations a must, by 1 p.m. Sat... *Greenwich Village. Every day at 11 and* 2, by reservation only (226-1426). $5... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Lincoln Center. 1-hour tours, every day, 10-5. (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $4.25, children $2.75.

## Sports

**HOCKEY—Rangers,** Madison Square Garden (563-8000). $6-$17. Next home game: 3/14 at 7:30, vs. Philadelphia... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 3/12 at 5:05, vs. Washington.

**BASKETBALL**—N.Y. Knicks, Madison Square Garden (563-8000). $6-$14. 3/8 at 7:30, vs. Seattle. 3/12 at 7:30, vs. Portland.

**COLGATE WOMEN'S GAMES**—Track and field events. Madison Square Garden (564-4400). 3/7, from 4 p.m. Free.

**INDOOR SOCCER**—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 3/7 at 8, vs. Los Angeles. 3/11 at 8, vs. Wichita. 3/13 at 2, vs. Chicago.

**BOXING**—Golden Gloves semi-finals. Felt Forum, Madison Square Garden (564-4400). 3/8, 9 at 8. $6.50-$8.50.

**COLLEGE BASKETBALL**—Big East championships. 3/9 at 8, qualifying round. 3/10 at 1 and 7, double-headers. 3/11 at 7, semi-finals. 3/12 at 3, finals. Madison Square Garden (564-4400). $35 for all.

**RACING**—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2... The trotters are at Roosevelt Raceway, Westbury, L.I. (516-222-2000). Nightly except Sun. at 8. $1, $2.

## Children

**For additional details on continuing children's shows, see last week's issue.**

**MUSIC AND MAGIC**—Little Orchestra Society, Dino Anagnost conductor; also a guest magician. Music includes Dukas's *The Sorcerer's Apprentice*. Avery Fisher Hall, Lincoln Center, 3/12 at 11 a.m. and 1. $6-$12 (757-5496).

**PETER AND THE WOLF**—Lea Wallace Puppets, preceded by "Frog-Prince." Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). 3/12, 19, 26 at 2. $2.50.

**THE PRINCE AND THE PAUPER**—An update on Twain. Cathedral School Choristers, students, faculty, and players. The original score by Paul Halley combines jazz and Tudor styles. Synod Hall, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St. (678-6900). 3/11 at 7:30, 3/12 at 2. $2; adults, $5.

**PUPPET PLAYHOUSE**—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 *and* 1 (879-3316). $2.50. 3/12: "The Capt. Dan and Conrad Show," ventriloquism, magic, comedy.

**YUEH LUNG SHADOW THEATER**—Performance and demonstration of ancient Chinese arts. Asia Society, 725 Park Ave. at 70th St. (288-6400). 3/12 at 2:30. $5; adults $7.

**PHOEBE LOU BERGER,** folk-song sing-along. Heckscher Oval Theater, Lincoln Center Library, 3/12 at 2:30. Free.

**RING AROUND A RAINBOW**—A fantasy with See-More and his puppet friends. Trinity School, 101 W. 91st St. (724-0677). 3/13, 20 at 1 and 3. $3.

**THE ARKANSAW BEAR,** by Aurand Harris. Washington Square Players, at NYU University Theater, 35 W. 4th St. (598-3067). 3/8, 10 at 11 a.m.; 3/11 at 11 and 8; 3/12 at 11 and 2. $2.50; adults, $4.50.

**II FESTIVAL DEL NINO**—Musical variety. Madison Square Garden (564-4400), 3/13 at 3. $10, $15.

**CINDERELLA,** by the Penny Bridge Players. Brooklyn College Whitman Theater, Flatbush and Nostrand Aves. (462-3525). 3/12 at 1 and 3. $3.50... Also 3/13 at 1, at Williamson Theater, College of Staten Island, Sunnyside campus (462-3525). $3.50.

**BROOKLYN BASEBALL CANTATA,** by George Kleinsinger, and the "All-City Revue," with youngsters who are members of Children's Musical Theater, at Third Street Music School Settlement, 235 E. 11th St. (777-3240). 3/12, at 3; 3/13 at 1:30 and 3:30. $1.50; adults $3.

**REASONS TO BE CHEERFUL**—The Paper Bag Players, at Symphony Space, Broadway and 95th St. (864-5400). Thru 3/13, Sat. and Sun. at 2. $6.

**THE BUTTERFLY,** by Bijan Mofid, with original music by Margaret Pine. Theatre at St. Clement's, 423 W. 46th St. (246-7277). Sat. thru 3/19 at 10:30 a.m. and noon; also 3/12, 19 at 2. $3, adults $3.50.

**HOW THE WORLD GOT WISDOM,** a celebration of African folklore. Folktales, dances, story-songs, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. thru 3/19, at 1:30 and 3:30. $2.50; adults, $3.50.

**RUMPLESTILTSKIN,** By Nicolo Marionettes. Old First Reformed Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 3/27 at 1. $3.

**KIDS' DAY AT THE MARKET**—Citicorp, Lexington Ave. and 54th St. 3/12 at 11 a.m.: Joanna Featherstone, with folk songs and poetry. Free.

**MICHAEL TAUBENSLAG PRODUCTIONS**—3/13 at 1, "Peter Pan Meets the Wicked Wizard." 3/13 at 2:30, "Alice in Wonderland." Both are musicals. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

**13TH STREET REPERTORY COMPANY**—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

**AMAZING RAINBOWS**—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

**CIRCUS CAPERS**—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. $2.

**PUPPET THEATER**—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

**TALES OF CHELM,** a story-play based on folk tales, *with songs, comedy, riddles, audience participation.* Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

**THE LITTLE PEOPLE'S THEATER COMPANY**—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3; thru 4/3. Reservations are a must (765-9540). $3.50.

**CAPTAIN BOOGIE AND THE KIDS FROM MARS,** a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

**LITTLE MOOFY PUPPETOID PARTY**—*Children* play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

**EEYORE'S BOOKS FOR CHILDREN**—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free Sun. story hours, ages 3-6; 11 a.m. West Side, 12:30 East Side; 3/13: Wear green for St. Patrick's Day, and listen to Kathy Shea talk about leprechauns, elves, other Irish people.

**AMERICAN MUSEUM OF NATURAL HISTORY,** Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center, plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30... "A Musical Journey," music, dance, theater, of Haiti, Poland, many more lands.

**MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. and 103rd St. (534-1672). 3/12 at 1:30: Kathy Kane Puppets in "The Adventures of Cornelia." $2.50. At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1.

**G.A.M.E.**—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, special exhibits, etc... 3/12: "Archaeology Made Easy," with Jocelyn Chu. Artifact hunt, workshops at 1, 3.

**STATEN ISLAND CHILDREN'S MUSEUM,** 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 3/12 at 1:30: parent-child workshop on flags and banners... 3/13 at 1:30: Popcorn Concert by the Alexander String Quartet; music of Haydn, Brahms, Schubert, others. $1.50, $2.

**BROOKLYN CHILDREN'S MUSEUM**—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibits: What's for Breakfast, Ma?, in the Greenhouse. Also, "Discover Dolls: Reflections of Ourselves"; 300 international favorites... 3/10 at 3, 3/12 at 11; slide show on the children of the Himalayas... 3/12 at 1:30 and 3:30, a program on stamp collecting.

# RESTAURANT DIRECTORY

## KEY TO ABBREVIATIONS

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress Opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## Manhattan

### Lower New York

**AMERICAN HARVEST—3 World Trade Center, in the Vista International,** 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

**CAPSOUTO FRERES—451 Washington St.,** 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

**CINCO DE MAYO—349 W. Broadway,** 226-5255 Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. **(I)** AE, MC, V.

**EDO GARDEN—104 Washington St.,** 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts.,** 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.,** 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.,** 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International,** 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

**GROTTA AZZURRA—387 Broome St.,** 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

**LAUGHING MOUNTAIN—148 Chambers St.,** 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with Chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse,** 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

**NEW DEAL—152 Spring St.,** 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

**OH-HO-SO—395 W. Broadway, at Spring St.,** 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

**OMEN—113 Thompson St.,** 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

**PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs,** 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

**RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts.,** 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

**RUGGERO—194 Grand St.,** 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

**S.P.Q.R.—133 Mulberry St.,** 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

**TEMPLE GARDEN—16 Pell St.,** 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.** 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

**WINDOWS ON THE WORLD—One World Trade Center,** 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

**WINGS—76 Wooster St., at Spring St.** 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

### Greenwich Village

**BIANCHI & MARGHERITA—186 W. 4th St.,** 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

**THE COACH HOUSE—110 Waverly Pl.,** 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

**EL CHARRO—4 Charles St., bet. 10th & 11th Sts.** 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

**GARVIN'S—19 Waverly Pl.,** 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

**GOTTLIEB'S—343 Bleecker St., at W. 10th St.,** 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

**GUADALAJARA—49 Carmine St.,** 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.,** 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

**LA GAULOISE—502 Sixth Ave., at 13th St.,** 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

**SEVILLA—62 Charles St., at W. 4th St.,** 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

**TEXARKANA—64 W. 10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

**TRATTORIA DA ALFREDO—90 Bank St., at Hudson St.,** 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

**YE WAVERLY INN—16 Bank St., off Greenwich Ave.,** 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

### 14th-42nd Streets, East Side

**APPLAUSE—360 Lexington Ave., at 40th St.,** 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

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## RESTAURANT DIRECTORY

**BUCHBINDER'S—375 Third Ave., at 27th St.,** 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

**CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central),** 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon. -Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

**DUBROVNIK—88 Madison Ave., at 29th St.,** 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**EL PARADOR CAFE—325 E. 34th St.,** 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

**EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts.,** 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

**FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St.,** 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

**HARLEY STREET—547 Second Ave., at 30th St.,** 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

**JOANNA—18 E. 18th St.,** 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

**LA COLOMBE D'OR—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

**LA TOJA—519 Second Ave., at 29th St.,** 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

**MINDY'S—212 E. 42nd St., in the Harley Hotel,** 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

**OYSTER BAR & RESTAURANT—Grand Central Terminal,** 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

**PASTRAMI FACTORY—333 E. 23rd St.,** 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

**PER BACCO!—140 East 27th St.,** 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

**PETE'S TAVERN—129 E. 18th St., at Irving Pl.,** 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

**A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel,** 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

**R.J.'S BARBECUE—220 Madison Ave., at 37th St.,** 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

**RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel.,** 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

**TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central)** 850-5999. Jacket required. Nou-

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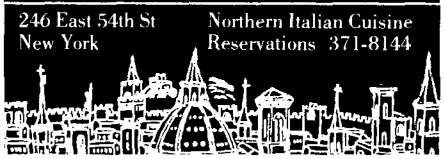

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**TUESDAY'S—190 Third Ave., at 17th St.,** 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76' — 1461 First Ave., at 76th St.,** 879-7676. **(I)** AE, MC, V.

### 14th-42nd Streets, West Side

**CHEERS—120 W. 41st St.,** 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

**EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel,** 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

**FACTOR'S FIND CAFE—470 W. 23rd St.,** 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

**KASPAR'S—250 W. 27th St.,** 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

**KEENS—72 W. 36th St.,** 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11, Sun. 5-10. Private parties. **(M)** AE, DC, MC, V.

**NEW HANKOW—132 W. 34th St.,** 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts.,** 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

### 43rd-56th Streets, East Side

**ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

**AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel,** 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

**AMBROSIA—216 E. 49th St.,** 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

**CITY LUCK—127 E. 54th St.,** 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

**CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel,** 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**FOUR SEASONS—99 E. 52nd St.,** 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,** 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**HEMINGWAY'S—58 E. 56th St.,** 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

**HUNAM—845 Second Ave., at 45th St.,** 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

**IL RIGOLETTO—232 E. 53rd St.,** 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**IMPERIAL DRAGON EAST—148 E. 46th St.,** 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

**JOYCE'S—948 Second Ave., at 50th St.,** 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

**KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts.,** 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

**LA BIBLIOTHEQUE—341 E. 43rd St.,** 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LA CAVE HENRI IV—227 E. 50th St.,** 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

**LA CÔTE BASQUE—5 E. 55th St.,** 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**LA RÉCOLTE—110 E. 49th St.,** 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LAURENT—111 E. 56th St.,** 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

**LE BISTRO—827 Third Ave., bet. 50th & 51st Sts.,** 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LELLO RISTORANTE—65 E. 54th St.,** 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

**LE MADRIGAL—216 E. 53rd St.,** 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LE PERIGORD—405 E. 52nd St.,** 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LOUISE JR.—317 E. 53rd St.,** 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

**LUTECE—249 E. 50th St.,** 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de vaau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.,** 759-4455 Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

**MAUDE'S—Lexington Ave. & 51st St.,** 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

**MIMI'S—984 Second Ave., at 52nd St.,** 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

**O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts.,** 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

**PALM—837 Second Ave.,** 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

**PRESS BOX—139 E. 45th St.,** 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts.,** 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

**THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

**RICH AND FAMOUS—227 E. 45th St.,** 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

**RUSSIAN BEAR—139 E. 56th St.,** 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

**ST. JOHN—361 E. 49th St.,** 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

**SHINBASHI—280 Park Ave., on 48th St.,** 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**SICHUAN PAVILION—322 E. 44th St.,** 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

**SMITH & WOLLENSKY—Third Ave. & 49th St.,** 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

**TANG'S CHARIOT—236 E. 53rd St.,** 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

**TOSCANA—246 E. 54th St.,** 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

**TRACY'S—994 First Ave., bet. 54th & 55th Sts.,** 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

**TRATTORIA—Pan Am Bldg., at 45th St.,** 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

**TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace,** 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

**WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.,** 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

## 43rd-56th Streets, West Side

**ABRUZZI—37 W. 56th St.,** 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

**A LA FOURCHETTE—342 W. 46th St.,** 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

**ALGONQUIN—59 W. 44th St.,** 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**AU TUNNEL—250 W. 47th St.,** 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

**BARBETTA—321 W. 46th St.,** 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**BEN BENSON'S STEAK HOUSE—123 W. 52nd St.,** 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

**BOMBAY PALACE—30 W. 52nd St.,** 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

**CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

**CELESTIAL EMPIRE—144 W. 46th St.,** 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

**FOOD AMONG THE FLOWERS—18 W. 56th St.,** 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**FRANKIE AND JOHNNIE—269 W. 45th St.,** upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

**FRENCH SHACK—65 W. 55th St.,** 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

**FRERE JACQUES—151 W. 48th St.,** 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

**GEORGES REY—60 W. 55th St.,** 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

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# RESTAURANT DIRECTORY

**GREAT AUNT FANNY'S—340 W. 46th St.,** 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

**HO HO—131 W. 50th St.,** 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

**HURLEY'S—1240 Ave. of Americas, at 49th St.** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

**IMPERIAL DRAGON WEST—45 W. 55th St.,** 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

**ITALIAN PAVILION—24 W. 55th St.,** 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

**JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.)** 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

**KAPLAN'S AT WEST 47th STREET—71 W. 47th St.,** 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

**KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza,** 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

**LA CARAVELLE—33 W. 55th St.,** 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LA GRILLADE—845 Eighth Ave., at 51st St.,** 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

**LA RESERVE—4 W. 49th St.,** 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

**LE QUERCY—52 W. 55th St.,** 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**L'ESCARGOT—47 W. 55th St.,** 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**LES PYRENEES—251 W. 51st St.,** 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**LE VERT-GALANT—109 W. 46th St.,** 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LORD JIM'S—1674 Broadway, at 52nd St.,** 247-1374. Casual. Continental. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V.

**MAMMA LEONE'S—239 W. 48th St.,** 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

**PATSY'S—236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

**RAGA—57 W. 48th St.,** 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

**RAINBOW ROOM—30 Rockefeller Plaza,** 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

**RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

**RENE PUJOL—321 W. 51st St.,** 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

**SPINDLETOP—254 W. 47th St.,** 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor.** 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

**WARWICK HOTEL—54th St. & Ave. of the Americas,** 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

## 57th-60th Streets

**ALTRI TEMPI—237 E. 58th St.,** 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

**CAFE FONDUTA—120 E. 57th St.,** 935-5699. Casual. Continental. Spcls: linguin with broccoli & clams, sautéed chicken & shrimps with fresh spinach & mushrooms, baby lamb chops with rosemary. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

**COPENHAGEN—68 W. 58th St.,** 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

**FELIDIA—243 E. 58th St.,** 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

**GAYLORD—50 E. 58th St.,** 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta.

Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

**GIRAFE—208 E. 58th St.,** 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**HISAE'S—45 E. 58th St.,** 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

**INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

**KAPLAN'S AT THE DELMONICO—59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

**LE STEAK—1089 Second Ave., bet 57th & 58th Sts.,** 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

**THE MAGIC PAN—149 E. 57th St.,** 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

**NEARY'S PUB—358 E. 57th St.,** 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

**NIRVANA—30 Central Park So.,** 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

**PARK PLACE—39 E. 58th St.,** 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

**PARK ROOM—36 Central Park S., in the Park Lane Hotel,** 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**SHEZAN—8 W. 58th St.,** 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11 Private parties. Closed Sun. **(M)** AE, DC, MC, V.

**TONY ROMA'S—400 E. 57th St.,** 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

**TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg.,** 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**TUCANO—333 E. 60th St.,** 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

### Above 60th Street, East Side

**AGORA—1550 Third Ave., at 87th St.,** 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

**AMERICAN STANHOPE—Fifth Ave., at 81st St.,** 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

**ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St.,** 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

**CAFE DU SOIR—322 E. 86th St.,** 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

**CARLYLE HOTEL—76th St. & Madison Ave.,** 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

**CASA BRASIL—406 E. 85th St.,** 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

**DAVID K'S—1115 Third Ave., at 65th St.,** 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

**FORTUNE GARDEN—1160 Third Ave., at 68th St.,** 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. ***Cocktail lounge:*** *Piano 5-10:30. Private party room.* **(M)** AE, DC, MC, V.

**IL MONELLO—1460 Second Ave., at 76th St.,** 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**LE LAVANDOU—134 E. 61st St.,** 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

**MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts.,** 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

**MARTY'S—1265 Third Ave., at 73rd St.,** 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

**MAXWELL'S PLUM—1181 First Ave., at 64th St.,** 628-2100. Casual. Continental. Spcls: mousse of smoked trout with horseradish, veal piccata with crayfish cream, escalope of salmon with mint, poached pear stuffed with almond pastry cream and sauced with minted raspberry. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

**MEAT BROKERS—1153 York Ave., at 62nd St.,** 752-0108. Casual. Steakhouse. Spcls: USDA prime

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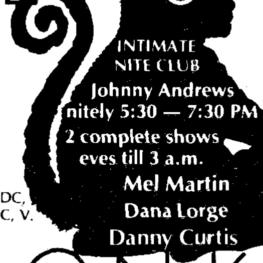
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# RESTAURANT DIRECTORY

steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

**1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts.,** 535-5454. Dress opt. French-Nouvelle Seafood. Spcls: warmed fresh oysters with seaweed puree, roulade of sole with anise butter, poached sea-bass chinois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree. Res. sug. D daily 6-11. Br Sun. noon-4. **(M)** AE.

**PANCHO VILLA'S—1125 First Ave., at 62nd St.,** 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

**PARMA—1404 Third Ave.,** 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE

**PIERRE HOTEL—2 E. 61st St.,** 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

**THE POLO—840 Madison Ave., at 69th St.,** 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.,** 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

**RUPPERT'S—1662 Third Ave., at 93rd St.,** 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 10:30. Ent. Private parties. **(M)** AE, DC, MC, V.

**SAMANTHA—1495 First Ave., at 78th St.,** 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.,** 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

**SILVER STAR—1236 Second Ave., at 65th St.,** 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

**SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts.,** 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

**SZECHUAN PALACE—1329 Second Ave., at 70th St.,** 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

**TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts.,** 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

**UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts.,** 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

### Above 60th Street, West Side

**AESOP'S TABLE—2787 Broadway, at 107th St.,** 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

**ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr.,** 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

**CAFE DES ARTISTES—1 W. 67th St.,** 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

**CENTRE COURT—61 W. 62nd St.,** 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

**MRS. J'S SACRED COW—228 W. 72nd St.,** 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

**NOODLES—40 W. 72nd St.,** 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

**PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St.,** 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

**SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts.,** 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

**VICTOR'S CAFE—240 Columbus Ave., at 71st St.,** 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

## Brooklyn

**GAGE & TOLLNER—374 Fulton St.,** 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**JUNIOR'S—386 Flatbush Ave. Extension,** 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

**MONTE'S VENETIAN ROOM—451 Carroll St.,** 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

**THE RIVER CAFÉ—1 Water St.,** 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

## Queens

**DAZIE'S—Sunnyside,** 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

**EL INCA—Jackson Heights,** 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

**SILVER STAR—Jackson Heights,** 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

**VILLA BIANCA—Flushing,** 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

**VILLA SECONDO—Fresh Meadows,** 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

# NIGHTLIFE

| KEY TO ABBREVIATIONS | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## Pop/Jazz

**JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.** Call for latest information as to when and where They're playing.

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts.,** 242-9066. 3/11, 12, Walter Bishop, Jr. with Clint Houston and Clifford Barbaro. No credit cards.

**BLUE NOTE—131 W. 3rd St.,** 475-8592. Three shows nightly, beginning at 9:30. 3/8-10, Junior Mance and Marty Rivera; The Thomas Chapin Sextet. 3/11-13, The Modern Jazz Quartet. AE, MC, V.

**THE BOTTOM LINE—15 W. 4th St.,** 228-7880. Shows at 9 & midnight. 3/9, Tower of Power. 3/10, Firefall; Luke Fredricks. 3/11, 12, Betty Carter and Her Trio; David Amram Quintet. No credit cards.

**THE COOKERY—University Pl., at 8th St.,** 674-4450. Thru 3/26, balladeer Oscar Brand, Mon.-Sat. at 9 & 11:15. Sun., pianist Rose 'Che-Che' Murphy. AE, MC, V.

**EAGLE TAVERN—355 W. 14th St.,** 924-0275. Mon., Irish Session. 3/10, Scott Ainslie and Hank Sapoznick. 3/12, Jay Unger and Lyn Hardy with Molly Mason. Shows at 8:15. No credit cards.

**EDDIE CONDON'S—144 W. 54th St.,** 265-8277. 3/7, Bob Wilber and the Becket Legacy. 3/8-12, Balaban & Cats. 3/13, John Bunch Quintet. 3/14, The Jack Maheu Quintet featuring Warren Chiasson. AE, DC, MC.

**FAT TUESDAY'S—190 Third Ave.,** 533-7902. 3/8-13, tenor saxophone stars Clifford Jordan and Buck Hill. Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

**R.T. FIREFLY—75 Bleecker St., at Broadway,** 254-3130. Small room with a restaurant upstairs. 3/7, Chemistry Set. 3/8, Bob Modern. 3/9, Not Heaven. 3/10, Mrozinski Music. 3/11, Richie Scarlet. 3/12, Pluto Pluck and The I-Witness. 3/13, Jud Friedman Band. No credit cards.

**FOLK CITY—130 W. 3rd St.,** 254-8449. 3/8, Rock Jam. 3/9, Mofungo. 3/10, Soviet Sex. 3/11, George Gerdes. 3/12, Celtic Thunder. No credit cards.

**GREENE STREET—101 Greene St.,** 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 3/7-9, Hilton Ruiz Duo. 3/10-12, Amina Claudine Myers with Don Pate. 3/13, Joanne Brackeen. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

**GREGORY'S—63rd St. & First Ave.,** 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jack Fragomeni Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

**GRIFF'S PLAZA—Third Ave., at 37th St.,** 867-7179. 3/8-12, Esther Blue Trio, Tues.-Sat. 9-1 a.m. The Nina Sheldon Duo play Sun.-Mon., 7-11. AE, CB, DC, MC, V.

**HORS D'OEUVRERIE—One World Trade Center,** 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

**JAZZMANIA—40 W. 27th St.,** 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9. 3/11, 12, Frequency. 3/13, All-Star Brazilian Jam No credit cards.

**JIMMY RYAN'S—154 W. 54th St.,** 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

**KNICKERBOCKER SALOON—33 University Pl.,** 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 3/8-12, pianist Cedar Walton with Ron Carter on bass. AE, MC, V.

**MARTY'S—Third Ave. at 73rd St.,** 249-4100. 3/7-19, jazz singer Carmen McRae, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

**MICHAEL'S PUB—211 E. 55th St.,** 758-2272. Thru 3/26, singer Julius La Rosa. Two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

**MUDD CLUB—77 White St.,** 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. 3/7, Tav Falco's Panther Burns. 3/8, The Felines. 3/9, Steven Kramer and the Wallets. 3/10, Unknown Gender No credit cards.

**NEW DEAL—152 Spring St.,** 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

**ORCHID—81 Lexington Ave., at 26th St.,** 889-0960. 3/12, singer Rosanna Vitro with Scott Hardy on guitar. AE, DC, MC, V.

**THE OTHER END—149 Bleecker St.,** 673-7030. 3/13, Janice Campbell. No credit cards.

**RED BLAZER, TOO—1576 Third Ave.,** 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

**SCOTT'S ON TENTH—130 Tenth Ave., at 18th St.,** 675-5604. Restaurant/jazz club. 3/8-13, pianist Hod O'Brien with Frank Luther on bass. Music starts at 10. AE, CB, DC, MC, V.

**SEVENTH AVE. SO.—21 Seventh Ave. So.,** 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 3/7, Ed Palermo Big Band. 3/8, Grace Testani. 3/9, Susan Winder. 3/10, Thom Rotella. 3/11, 12, Cissy Houston. 3/13, Barry Finnerty. MC, V.

**S.N.A.F.U.—Sixth Ave., at 21st St.,** 691-3535. 3/8, Conversion. 3/9, Pierrot. 3/10, Sherryl Marshall. 3/11, Lazoo; Anti-Matter. 3/12, Bleeding Art. 3/13, Scott Robert Band. No credit cards.

**SOUNDSCAPE—500 W. 52nd St.,** 581-7032. 3/11, Jayne Cortez. 3/12, Michele Rosewoman; Univision. No credit cards.

**SWEET BASIL—88 Seventh Ave. So.,** 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/7, Craig Harris Quintet. 3/8-12, Johnny Coles' Sextet featuring Clifford Jordan, Charles Davis, Buster Williams, Stanley Cowell, Alan Nelson. 7/13, 14, Ahmed. AE, MC, V.

**SWEETWATERS—170 Amsterdam Ave., at 68th St.,** 873-4100 A next-to-Lincoln Center eatery with entertainment. 3/8-12, Gail Wynters sings, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

**VILLAGE GATE—Bleecker & Thompson Sts.,** 475-5120. Salsa meets Jazz every Mon. 3/7, Ray Barretto and his Orchestra, Org. Broadway with Robin Kenyatta. 3/14, Luis Perico Ortiz, Charanga Casino, and Claudio Roditti. No credit cards.

**VILLAGE VANGUARD—178 Seventh Ave. So.,** 255-4037. 3/7, Frank Foster's 'LivingColor.' 3/8-13, Paquito D'Rivera Quintet. 3/14, Mel Lewis' Big Band. Shows at 10, 11:30, & 1 a.m. No credit cards.

**VILLAGE WEST—577 Hudson St., bet. Bank & West 11th,** 691-2791. 3/8-13, Red Mitchell. AE, CB, DC, MC, V.

**THE WEST END—2911 Broadway,** 666-9160. Jazz, nightly from 9. 3/8-12, Django's Music. 3/13, Lee Konitz. MC, V.

**ZINNO—126 W. 13th St.,** 924-5182. Italian restaurant with music starting at 9. 3/7-12, pianist Bross Townsend with Bob Cunningham on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

## Country/Western

**CITY LIMITS—10th St. & Seventh Ave.,** 243-2242. Country music and dancing No credit cards.

**LONE STAR CAFE—Fifth Ave., at 13th St.,** 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC

## Comedy/Magic

**CATCH A RISING STAR—1487 First Ave.,** 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

**COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St.,** 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

**DANGERFIELD'S—1118 First Ave.,** 593-1650. 3/8-13, comedian-impressionist Dennis Blair and the Dangerfield Trio, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

**IMPROVISATION—358 W. 44th St.,** 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

**MAGIC TOWNE HOUSE—1026 Third Ave.,** 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

**MONKEY BAR—60 E. 54th St.,** (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

**MOSTLY MAGIC—55 Carmine St.,** 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Mundaka. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

## Disco/Dancing

**ADAM'S APPLE—1117 First Ave.,** 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

**BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts.,** 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

**JIMMY WESTON'S—131 E. 54th St.,** 838-8384. Restaurant which serves up jazz and dancing, thru 3/12, The Jimmy Thomas Group, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8:30-3 a.m. AE, CB, DC, MC, V.

**THE RED PARROT—617 W. 57th St.,** 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 3/13, Tommy Joe White. Open Wed.-Sun. Valet parking. No credit cards.

**REGINE'S—502 Park Ave.,** 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

**ROSELAND—239 W. 52nd St.,** 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

**S.O.B.'s—204 Varick St.,** 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 3/8, Marco Silva 'Steps of the Imagination.' 3/9, 10, Jorge Dalto with Carlos 'Potato' Valdes. 3/11, 12, Pé De Boi. 3/13, Clarice Taylor Trio. AE, V.

**37TH ST. HIDEAWAY—32 W. 37th St.,** 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

## Floor Shows/Cabaret

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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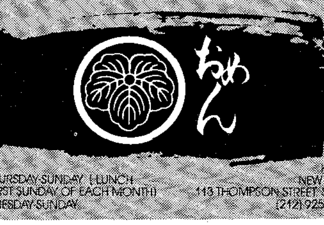
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# NIGHTLIFE

**CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts.,** 924-3499. American-Continental restaurant with cabaret. 3/8-12, comedian Richard Belzer with Kip Tozzi. 3/13, Dolly Dawn. AE, MC, V.

**FREDDY'S—308 E. 49th St.,** 888-1633. Restaurant/bar/cabaret. 3/7 at 10, singer-pianist Ken Richards. 3/8 at 8:30, Warren Chaisson. 3/9 at 8:30, Rick Hardeman. 3/10 at 8:30, songwriter-singer Shellen Lubin. 3/10-12 at 11, Barbara Rankin. AE, MC, V.

**IBIS—151 E. 50th St.,** 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

**THE INNER CIRCLE—113 Jane St., at West St.,** 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 3/11, 12 at 8:30, The High Heeled Women. AE, MC, V.

**LES MOUCHES—260 Eleventh Ave., at 26th St.,** 695-5190. Restaurant/cabaret. 3/9-12, Phyllis Hyman, Wed.-Thurs. at 10:30, Fri.-Sat. at 9 & midnight. AE, CB, DC, MC, V.

**O'NEALS' 43RD STREET—147 W. 43rd St.,** 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michou Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. George Segal and the Empire City Imperial Jazz Band, Sun. at 3, Mon. at 8:30 and 10:30. AE, CB, DC, MC, V.

**PALSSON'S—158 W. 72nd St.,** 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "*Forbidden Broadway,*" a musical comedy satire. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

**PLAYBOY CLUB—5 E. 59th St.,** 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

**RAINBOW GRILL—30 Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

**SIROCCO—29 E. 29th St.,** 683-9409. *Legs* featuring Karen Moon, Barbara Belafatto, and Susan Wilson, with the Aris San Quartet, singers Mecedes and Uzi Fuchs, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

**S.P.Q.R.—133 Mulberry St.,** 925-3120. **Upstairs:** 3/8-5/7, Peaches and Bananas—a musical revue, Tues.-Thurs. at 9:30, Fri.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

**THE WILD CAT SALOON—227 E. 56th St.,** 486-7733. New York's newest cabaret with a daring 'Crazy Horse'-type revue featuring the Wild Cat Girls and master illusionist Omar Pasha. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

## Hotel Rooms

**ALGONQUIN—59 W. 44th St.,** 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

**AMERICAN STANHOPE—Fifth Ave., at 81st St.,** 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

**CARLYLE—Madison Ave. & 76th St.,** 744-1600. **Cafe:** Intimate supper-club/bar. 3/9-4/14, Barbara Cook sings Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

**GRAND HYATT—Park Ave., at 42nd St.,** 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

**HILTON—53rd St. & Sixth Ave.,** 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 3/19, Peter Perrotta Tues.-Sat., at 10 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

**INTER-CONTINENTAL—111 E. 48th St.,** 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

**PIERRE—Fifth Ave., at 61st St.,** 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

**PLAZA—Fifth Ave., at 59th St.,** 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

**SHERATON CENTRE—52nd St. & Seventh Ave.,** 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 3/12, Charles St. Paul Show, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

**SHERRY-NETHERLAND—781 Fifth Ave.,** 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

**ST. REGIS SHERATON—Fifth Ave., at 55th St.,** 753-4500. **King Cole Room:** Thru 3/19, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 3/12, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

**WALDORF-ASTORIA—Park Ave. & 50th St.,** 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

## Background Music

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Al Bundy. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

**RAGA—57 W. 48th St.,** 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

**THE PARK TEN—10 Park Ave., at 34th St.,** 889-1310. Continental restaurant. Leila Martin sings Thurs.-Sat. at midnight. AE, CB, DC, MC, V.

**SPINDLETOP—254 W. 47th St.,** 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

## Piano Rooms

**CARNEGIE TAVERN—165 W. 56th St.,** 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

**DON'T TELL MAMA—343 W. 46th St.,** 757-0788. **The Backroom:** A new cabaret/piano bar. 3/8, 15, *Putting My Music Where My Mouth Is!* a musical revue. Shows at 8:30 & 11. No credit cards.

**DUPLEX—55 Grove St.,** 255-5438. Cabaret/piano bar. 3/7, 14, Steve Hayes. 3/8, Gary Rosenberg. 3/9, Pat Tortorici; Ron Towers. 3/10, David De Luca. 3/11, Nan Mason. 3/12, Rick Jensen; Nancy La Mott. 3/13, Rita Gardner. No credit cards.

**LA CAMELIA—225 E. 58th St.,** 751-5488. Elegant Italian restaurant. 3/7-19, singer Sarah Nagourney with pianist Kim Forman, Mon.-Sat., 10-2 a.m. AE, MC, V.

**LE VERT GALANT—109 W. 46th St.,** 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

**MRS. J'S SACRED COW—228 W. 72nd St.,** 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

**NICKELS—227 E. 67th St.,** 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

**ROYAL ROOST—154 W. 13th St.,** 255-3619. Continental restaurant. Thurs. at 9. Jazz pianist David Lahm, Fri.-Sat. 8-midnight, Sun. 7-9 p.m. AE, MC, V.

**RUPPERT'S—Third Ave. at 93rd St.,** 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

**VILLAGE CORNER—Bleecker St. & LaGuardia Pl.,** 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

# RADIO

## Wed., Mar. 9

**2:06/WQXR-AM/FM—Conus:** Violin Cto in e.

**3:00/WNCN—Dukas:** La Peri (Ansermet).

**WNYC—Schoenberg:** Gurrelieder.

**4:00/WNCN—Walton:** Variations on a Theme by Hindemith (Szell).

**5:06/WQXR-AM/FM—Paganini:** Sonata in G for Violin & Guitar.

**5:00/WNCN—Beethoven:** Leonore Overture #2, Op. 72a (Ansermet).

**6:00/WNCN—C.P.E. Bach:** Cto for 4 Harpsichords in F (Malcolm, Aveling, Parsons, Preston/Leppard).

**6:30/WNYC—Stravinsky:** Dumbarton Oaks Cto (Marriner).

**8:00/WNYC—Dvorák:** String Qt in F, Op. 96 "American" (Concord Qt).

**8:06/WQXR-AM/FM—Strauss:** Suite from Der Rosenkavalier.

**9:00/WNCN—Brahms:** Variations & Fugue on a Theme by Handel, Op. 24 (R. Serkin).

**10:00/WNCN—Prokofiev:** Sym #2 in d, Op. 40.

**11:00/WNCN—Reichardt:** Goethe Lieder (Fischer-Dieskau, Demus).

**WNYC—Barber:** Melodies passagere (Bernac, Poulenc).

## Thurs., Mar. 10

**2:06/WQXR-AM/FM—Poulenc:** Gloria in G.

**3:00/WNCN—Hindemith:** Viola Cto "Der Schwanendreher" (Primrose/Pritchard).

**4:00/WNCN—Glazounov:** The Kremlin, Op. 30.

**5:00/WNCN—F. Couperin:** Les Nations: Ordre #1 in E "La Française" (Quadro Amsterdam).

**5:06/WQXR-AM/FM—Debussy:** Le Plus que lente.

**6:00/WNCN—Haydn:** Sym #92 in G "Oxford" (Vaughn).

**6:30/WNYC—Sarasate:** Spanish Dances (Rosand/Walevski).

**7:00/WNCN—Honegger:** Sym #2 for Strings & Trumpet (Lagorce/Munch).

**8:00/WNCN—Lully:** Le Triomphe de l'Amour: Ballet Suite (Beaucamp).

**WNYC—Prokofiev:** Sonata #8 (Egorov).

**8:06/WQXR-AM/FM—Rachmaninoff:** The Isle of the Dead.

**9:00/WNCN—Barber:** Knoxville: Summer of 1915 (Gubrud/Leinsdorf).

**11:00/WNYC—Poulenc:** Danse de la chêvre for Solo Flute (Wincenc).

## Fri., Mar. 11

**2:06/WQXR-AM/FM—Vivaldi:** Cto in D for Lute & Strings.

**3:00/WNCN—Tcherepnin:** Sym #4 in E (Tschupp).

**WNYC—Strauss:** Daphne.

**4:00/WNCN—Sainte Colombe:** Concerts à deux Violes esgales: Concert #48 "Le Raporté" (Kuijken, Savall).

**5:00/WNCN—Grieg:** Holberg Suite, Op. 40 (Suitner).

**5:06/WQXR-AM/FM—Britten:** Moto Perpetuo from Matinees Musicales.

**7:30/WNYC—Wagner:** Tristan & Isolde (Kleiber).

**8:00/WNCN—Mozart:** Piano Cto #12 in A (Richman). Live from WNCN's performance studio.

**8:06/WQXR-AM/FM—Bach:** Cantata #80 "Ein feste Burg ist unser Gott."

**9:06/WQXR-AM/FM—Liszt:** Piano Cto #1 in E-Flat (Dichter/Dutoit).

**10:00/WNCN—Rameau:** Gavotte & 6 Doubles (Sylvan Wind Qnt).

**11:00/WNYC—**New Sounds: K. Leimer's Closed System Potentials. Music by Terje Rypdal, Laraaji, others.

## Sat., Mar. 12

**10:00 a.m./WNCN—Dittersdorf:** Sinfonia Concertante for Contrabass, Viola & Orch (Streicher, Gotschilch/Güschlbauer).

**10:06 a.m./WQXR-AM/FM—Tchaikovsky:** Hamlet.

**11:00 a.m./WNCN—Schubert:** Fantasia for Piano 4 Hands in f, Op. 103 (E. Gilels, E. Gilels).

**12:00/WNCN—Haydn:** Qt in D, Op. 17, #6 (Aeolian String Qt).

**1:00/WNCN—Janácek:** Sextet for Winds "Youth" (Vienna Wind Soloists).

**WQXR-AM/FM—Puccini:** La Bohème (Zoghby, Craig, Raffanti, Stilwell, Sereni/Levine). Live from Metropolitan Opera.

**2:00/WNYC—Loesser:** Guys & Dolls (Alda, Blaine, Levene).

**3:00/WNCN—Mozart:** Serenade #13 in G "Eine Kleine Nachtmusik" (I Musici).

**4:00/WNCN—Taneyev:** Sym #4 in c, Op. 12 (Rozhdestvensky).

**5:00/WNCN—Prokofiev:** Sarcasms, Op. 17 (Zeltzer).

**5:06/WQXR-AM/FM—Sibelius:** Set #1 from Scenes Historiques.

**6:00/WNCN—Arne:** Antaxerxes: O too lovely (Horne/Bonynge).

**6:30/WNYC—Fasch:** Sinfonia in A for Strings & Basso Continuo.

**7:00/WNCN—Busoni:** Concertino for Clarinet & Small Orch, Op. 48 (Triebskorn/Bünte).

**8:00/WNCN—Massenet:** Scènes Alsaciennes (Gardiner). Music de la belle France.

**8:06/WQXR-AM/FM—Borodin:** Qt #1 in A.

**9:00/WNCN—Lehár:** Merry Widow (Donath, Moser, Jerusalem, Prey/Wallberg).

**9:06/WQXR-AM/FM—Haydn:** Sym #85 "La Reine" (Masur).

## Sun., Mar. 13

**10:00 a.m./WNYC—**Great Musical Collaborations: Cleveland Qt.

**10:06 a.m./WQXR-AM/FM—Dupré:** Heroic Poem.

**11:00 a.m./WNCN—Farwell:** Piano Qnt in e, Op. 103 (James).

**12:00/WNCN—Respighi:** The Birds (Prague Chamber Orch).

**1:00/WNCN—Tchaikovsky:** Sym #6 in b, Op. 74 "Pathétique" (Kojian).

**2:06/WQXR-AM/FM—**Italy in Music: Renata Tebaldi and Giuseppe di Stefano in Concert.

**3:00/WNCN—Debussy:** Sonata for Flute, Viola, & Harp (Dwyer, Fine, Hobson).

**3:06/WQXR-AM/FM—Massenet:** Pleurez, pleurez mes yeux from Le Cid (Verrett/Mehta).

**4:00/WNCN—Ravel:** Piano Trio in A (Beaux Arts Trio).

**5:00/WNCN—Schumann:** Humoreske in B-Flat, Op. 20 (Weissenberg).

**6:00/WNCN—Wolf:** Goethe-Lieder (Schwarzkopf, Moore).

**WNYC—Bach:** Brandenburg Cto #4 (Chamber Music Society of Lincoln Center).

**7:00/WNCN—Verdi:** La Traviata: Highlights (Moffo, Tucker, Merrill/Previtali).

**7:06/WQXR-AM/FM—Warlock:** Capriol Suite.

**8:00/WNYC—Debussy:** Three Nocturnes (Slatkin).

**8:06/WQXR-AM/FM—Wagner:** Die Walküre, Act I (Adam, Altmeyer, Norman/Janowski).

**10:00/WNCN—Farranc:** Nonetto, Op. 38 (Bronx Arts Ensemble).

**WNYC—Schubert:** Sym #4 in D "Tragic" (Segal).

## Mon., Mar. 14

**2:06/WQXR-AM/FM—Dvorák:** The Wood Dove, Op. 110.

**3:00/WNCN—Bach:** Partita for Harpsichord #2 in c (Weissenberg).

**4:00/WNCN—Giuliani:** Sonata for Guitar in d, Op. 71, #3 (Yepes).

**5:00/WNCN—Riisager:** Etude: Suite (Semkow).

**5:06/WQXR-AM/FM—Auber:** Grand pas classique.

**6:00/WNCN—Beethoven:** Sym #8 in F, Op. 93 (Leinsdorf).

**6:30/WNYC—Telemann:** Trio in e for Flute, Oboe, & Continuo (Vester, Mater, Leonhardt/Bylsma).

**8:06/WQXR-AM/FM—Schoenberg:** Verklärte Nacht, Op. 4.

**9:00/WNCN—Grieg:** Piano Cto in a, Op. 16 (Rubinstein/Previn). Simulcast with WNET-TV.

**9:06/WQXR-AM/FM—Walton:** Cto for Cello & Orch (Kirshbaum/Previn).

**10:30/WNCN—Brahms:** Sextet #2 in G, Op. 36 (Cleveland String Qt).

**11:00/WNCN—Telemann:** Qt #3 in G "Paris" (Quadro Amsterdam).

## Tues., Mar. 15

**2:06/WQXR-AM/FM—Schumann:** Five Hunting Songs, Op. 137.

**3:00/WNCN—Mozart:** Serenade #12 in c (Wedin).

**4:00/WNCN—Britten:** Diversions on a Theme, Op. 21 (Fleisher/Commissiona).

**5:06/WQXR-AM/FM—Mouret:** Fanfares for Trumpets, Kettledrums, Violin, & Oboes.

**6:00/WNCN—Wolf-Ferrari:** Serenade for String Orch (Rogner).

**6:30/WNYC—Glinka:** Songs (Christoff, Labinsky).

**7:00/WNCN—Britten:** The Poet's Echo (Vishnevskaya, Rostropovich).

**8:00/WNCN—Berlioz:** Harold in Italy, Op. 16 (Primrose/Munch).

**WNYC—Rorem:** Book of Hours for Flute & Harp (Dingfelder, Geliot).

**8:06/WQXR-AM/FM—Haydn:** Mass in B-Flat "Theresienmesse."

**9:00/WNCN—Bach:** Trio Sonata in C (Rampal, Baker, Newman). From the 1982 Madeira Bach Festival.

**11:00/WNYC—Reynolds:** Quick Are the Mouths of Earth (Weisberg).

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# TELEVISION

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Ⓝ **UPTOWN**
212-942-7200
Ⓦ **WOMETCO (WHT).**
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc)

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
Ⓗ Wed/Video Jukebox
Thu/Man of the Serengeti

6:30
❷ News
❹ Early Today
❺ Popeye
⓫ Adventures of Magoo
Ⓗ Wed/Fleetwood Mac
Fri/Misunderstood Monsters
Mon/**Movie:** Nobody's Perfekt
Tue/The Cop and the Anthem

7:00
❷ News
❹ Today
❺ World's Greatest Cartoon Show
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Tom and Jerry
Ⓗ Thu/HBO Magazine
Tue/Red Skelton's More Funny Faces
Ⓢ Wed/Crossbar
Thu/Overture
Fri/**Movie:** Young and Free
Mon/The New Maid
Tue/Clown White

7:30
❾ Jim Bakker
⓫ Pink Panther
Ⓗ Wed/Fraggle Rock
Thu/**Movie:** Nobody's Perfekt
Fri/Red Skelton's More Funny Faces
Ⓢ Thu/**Movie:** Three Tales Dark and Dangerous
Fri/**Movie:** Bugs Bunny Movie

8:00
⓫ Tom & Jerry & Friends
Ⓗ Wed/**Movie:** Chariots of Fire
Mon/**Movie:** The Earthling
Tue/**Movie:** Kill and Kill Again
Ⓢ Wed/**Movie:** Jamboree in the Hills
Mon/**Movie:** Swamp Thing
Tue/**Movie:** Rough Cut

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
Ⓗ Fri/**Movie:** Coach
Ⓢ Fri/Faerie Tale Theatre

9:00
❷ Match Game
❹ Donahue
❺ I Love Lucy
❼ Richard Simmons
❾ Straight Talk
⓫ Great Space Coaster
Ⓗ Thu/Rich Little's Robin Hood
Ⓢ Thu/Divorce

9:30
❷ Jokers Wild
❺ Make Room For Daddy
❼ Spring Cinema 7: Rich Man, Poor Man (1975).
⓫ Mon-Thu/Flipper
Fri/Insight
Ⓢ Wed,Fri,Mon/ Aerobicise

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back Kotter
❾ Romper Room
⓫ Civic Programming
Ⓗ Wed/**Movie:** Heartland
Thu/**Movie:** The Great Muppet Caper
Fri/**Movie:** Little Mo
Mon/**Movie:** The High and the Mighty
Tue/**Movie:** Heartland
Ⓢ Wed/**Movie:** Enchantment
Thu/**Movie:** Norman. . . Is That You?
Fri/**Movie:** The Goldwyn Follies
Mon/**Movie:** Because You're Mine
Tue/**Movie:** The Goldwyn Follies
Ⓦ Wed/**Movie:** Dragonslayer
Thu/**Movie:** You Light Up My Life
Fri/**Movie:** Quest for Fire
Mon/**Movie:** Making Love
Tue/**Movie:** Cincinnati Kid

10:30
❷ Child's Play
❹ Sale of the Century
❺ All in the Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Hour Magazine
❼ Love Boat
❾ Tic Tac Dough
⓫ Candid Camera

11:30
❹ Hit Man
❾ You Asked For It
⓫ Odd Couple
Ⓢ Wed/**Movie:** Chariots of Fire

12 **NOON**
❷ Tattletales
❹ Just Men!
❺ Tom Cottle
❼ Family Feud
❾ Ⓦ News
⓫ Rhoda
Ⓗ Wed/**Movie:** Little Mo
Thu/**Movie:** The Earthling
Tue/**Movie:** Chariots of Fire
Ⓢ Wed/**Movie:** Pray TV
Fri/**Movie:** Diner
Mon/**Movie:** Shoot the Moon
Tue/**Movie:** Butterfly

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Ryan's Hope
⓫ News
Ⓗ Fri/**Movie:** Heartland
Mon/**Movie:** The Great Muppet Caper
Ⓦ Vegetable Soup

1:00
❹ Days of Our Lives
❼ All My Children
❾ Wed/**Movie:** Variety Girl (1947). Bing Crosby, Bob Hope. Young actors head for Hollywood hoping for a big break.
Thu/**Movie:** Swing Time (1936). Fred Astaire, Ginger Rogers. A marriage-seeking gambler attempts to save money.
Fri/**Movie:** Kid Galahad (1962). Elvis Presley, Charles Bronson. An ex-army vet is prodded into professional boxing by a promoter.
Mon/**Movie:** Twilight for the Gods (1958). Rock Hudson, Cyd Charisse. Passengers fight for survival when their boat begins to sink.
Tue/**Movie:** Sea Devils (1937). Rock Hudson, Ida Lupino. The U.S. Coast Guard performs heroic deeds in an emergency.
⓫ 700 Club
Ⓦ Wed/Do Me a Favor
Thu/**Movie:** Papillon
Fri/**Movie:** Rowdyman
Mon/**Movie:** Union City
Tue/**Movie:** Soldiers in the Rain

1:30
❷ As the World Turns

1:50
❺ News

2:00
❹ Another World
❺ Mon-Thu/Chico and' the Man
Fri/Special: Those Who Dared
❼ One Life to Live
⓫ Mon-Thu/Magic Garden
Fri/Big Blue Marble
Ⓗ Thu/**Movie:** The High and the Mighty
Tue/Red Skelton's More Funny Faces
Ⓢ Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** Rough Cut
Tue/**Movie:** Pray TV
Ⓦ Wed/Heart - Santana

2:15
Ⓢ Mon/Aerobicise

2:30
❷ Capitol
❺ World's Greatest Cartoon Show
⓫ Krofft Superstars
Ⓗ Wed/**Movie:** The Legend of the Lone Ranger
Fri/**Movie:** Wilderness Family, II
Mon/**Movie:** Little Mo
Ⓢ Wed/**Movie:** Jamboree in the Hills
Fri/**Movie:** Time Bandits
Mon/**Movie:** Swamp Thing
Ⓦ Fri/**Movie:** Diner
Mon/**Movie:** Heartland

3:00
❷ Guiding Light
❹ Fantasy
❼ General Hospital
❾ Ironside
⓫ Tom and Jerry
Ⓗ Tue/**Movie:** Kill and Kill Again

3:15
Ⓦ Tue/**Movie:** Stripes

3:30
⓫ Scooby Doo
Ⓢ Tue/**Movie:** The Learning Tree
Ⓦ Wed/**Movie:** Moscow Does Not Believe in Tears
Thu/**Movie:** Everybody Rides the Carousel

4:00
❷ Barnaby Jones
❹ Mary Tyler Moore
❺ What's Happening
❼ Edge of Night
❾ In Search Of
⓫ Pink Panther
Ⓢ Wed/Short Picks
Thu/Wilderness Family, II
Mon/**Movie:** Heidi

4:05
⓭ Sesame Street (cc)

4:30
❹ More Real People
❺ We're Dancing
❼ Wed/After School Special
Thu-Tue/People's Court
❾ Wed/**Movie:** The Monk (1969). George Maharis, Janet Leigh. The guardian of a Mafia lawyer's envelope becomes framed when the lawyer is murdered.
Thu/**Movie:** The Pigeon (1969). Sammy Davis Jr., Dorothy Malone. Two women trying to escape organized crime turn to a detective.
Fri/**Movie:** Two for the Money (1971). Walter Brennan, Catharine Burns. Two policemen turned detectives stalk an elusive mass murderer.
Mon/**Movie:** Run, Simon, Run (1970). Burt Reynolds, James Best. An Indian man is torn between traditional tribal law and love for a white woman.
Tue/**Movie:** The Lady Killers (1971). Burt Reynolds, Richard Anderson. A pair of killers runs from a detective.
⓫ Happy Days Again
Ⓗ Wed/Fraggle Rock
Thu/Man of the Serengeti
Fri/Misunderstood Monsters
Ⓢ Wed/Mark Twain Theatre
Fri/My Seventeenth Summer
Ⓦ Fri/**Movie:** Cloud Dancer
Mon/**Movie:** Only When I Laugh

5:00
❷ ❹ ❼ News
❺ 6 Million Dollar Man
⓫ Little House on the Prairie
Ⓗ Wed/Video Jukebox
Mon/Pardon Me for Living
Tue/The Cop and the Anthem
Ⓦ Thu/**Movie:** The Little Fugitive

5:15
⓭ Mister Rodgers
Ⓦ Tue/**Movie:** Everybody Rides the Carousel

5:30
⓭ Electric Company
Ⓗ Wed/**Movie:** Chariots of Fire
Thu/**Movie:** The Earthling
Fri/Fraggle Rock
Mon/George Jones
Tue/Video Jukebox
Ⓢ Fri/**Movie:** The Four Seasons
Mon/**Movie:** Jamboree in the Hills
Tue/**Movie:** Rough Cut

## Evening, Mar. 9-11 and 14-15

### Wed., Mar. 9

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact (cc)
㉑ Latenight
㉛ Brooklyn College Presents
Ⓢ **Movie:** Billy Jack

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples
Ⓦ Best of Floyd

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ The Changing Family: Happily Ever After
⓫ News
⓭ MacNeil/Lehrer
㉑ Answer Wise
㉛ Say Brother
Ⓗ Braingames
Ⓦ **Basketball:** N.Y. Knicks vs. N.J. Nets

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 High Performance
11 **TV Movie:** The Seekers (1983). Randolph Mantooth, Timothy P. Murphy.
13 National Geographic Special: Save the Panda
21 All Creatures Great and Small
31 Burglar Proofing
H **Movie:** Quest for Fire
N **Movie:** *Caged* Heat
S **Movie:** I Ought to Be in Pictures

8:30
5 Carol Burnett
31 Black Star of the Silver Screen

9:00
2 **Movie:** Svengali (1983). Peter O'Toole, Elizabeth Ashley.
4 Facts of Life
5 Merv Griffin
7 Fall Guy
9 Billy Graham Special
21 The Kingston Trio and Friends: Reunion
31 Life on Earth

9:05
13 Clarence Darrow, Starring Henry Fonda

9:30
4 Family Ties

9:45
W Heart/Santana

10:00
4 Quincy
5 11 News
7 Dynasty
9 Nine on N.J.
13 Paterson Project
31 Flight from Extinction
H George Jones
N **Movie:** Chan Is Missing
S **Movie:** Mistress Pamela

10:30
9 Newark and Reality
11 News
21 Lettermen in Concert
31 Freedom to Speak

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
W **Movie:** Justine

11:30
2 Hart to Hart
4 Best of Carson
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
H **Movie:** Chariots of Fire

11:35
S Bizarre

12 **MIDNIGHT**
7 The Last Word
21 Latenight
N **Movie:** Hester Street
S **Movie:** Shoot the Moon

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek
W **Movie:** Moscow Does Not Believe in Tears

12:40
2 **Movie:** Firepower (1979). Sophia Loren, James Coburn.

1:00
7 **Movie:** From the Terrace (1960). Paul Newman, Joanne Woodward. Part I.
9 Psychic Phenomena

1:30
4 11 News
5 Hogan's Heroes

1:35
H **Movie:** Heartland

2:00
2 News
5 **Movie:** Pride of the Marines (1936). John Garfield, Eleanor Parker.
9 Joe Franklin
11 **Movie:** The Farmer's Daughter (1947). Loretta Young, Joseph Cotten.

2:05
S **Movie:** Billy Jack

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 **Movie:** The Ravine (1970). David McCallum, Johnny Crawford. During W.W. II, a German soldier falls in love with the female sniper he's assigned to capture.
W Judy Garland II

3:10
H **Movie:** The Legend of the Lone Ranger

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy
11 Candid Camera
S **Movie:** Pray TV

4:10
W **Movie:** Tattoo

4:30
4 News
11 Abbott & Costello

4:34
5 Love, American Style

4:50
H Fleetwood Mac

5:00
11 Focus: New Jersey

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

5:45
S Mark Twain Theatre

## Thu., Mar. 10

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 N.Y.U. Broadcast Lab
S Peter and the Wolf

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
S **Movie:** Swamp Thing
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** Cincinnati Kid

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Today's Black Woman
H HBO Magazine

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Condo
9 **Hockey:** N.Y. Islanders vs. Pittsburgh Penguins
11 **Basketball:** Big East Championship
13 Making of Gandhi
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** The Great Muppet Caper
N **Movie:** The Story of Adele H
S Divorce

8:30
5 Carol Burnett
7 Amanda's
21 Feeling Fine
31 Afro-American Perspective

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery! The Agatha Christie Stories (cc)
21 Wasn't That a Time! The Weavers
31 Humanities Through the Arts
S **Movie:** Cat People
W **Movie:** Soldier in the Rain

9:30
4 Cheers
7 It Takes Two
31 Understanding Human Behavior

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
31 Japan: Living/Changing Tradition
H Rich Little's Robin Hood
N **Movie:** Garden of Beauty

10:05
13 The Great Whodunit!

10:30
11 News
21 Pete Seeger and Arlo Guthrie
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
31 Focus on Society
H **Movie:** The High and the Mighty
S Loving Friends and Perfect Couples

11:15
W **Movie:** 1001 Erotic Nights

11:30
2 Quincy
4 Best of Carson
5 Baretta
7 News Viewpoint
9 Racing From Roosevelt
11 **Basketball:** Big East Championship
31 American Story, Part I
S A New Day in Eden

12 **MIDNIGHT**
9 Paul Hogan
N **Movie:** Bruce vs. Bill
S **Movie:** Chariots of Fire

12:15
13 Sneak Previews

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place

12:40
2 McCloud

12:45
W **Movie:** Papillon

1:00
7 **Movie:** The Flim Flam Man (1967). George C. Scott, Sue Lyon.
9 World Vision Special

1:25
H **Movie:** The Beast Within

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
5 **Movie:** The Story of Louis Pasteur (1936). Paul Muni, Josephine Hutchinson.
9 Joe Franklin
11 **Movie:** The Mysterians (1958). Kenji Sahara, Yumi Shirakawa.

2:05
S **Movie:** Extreme Close-up

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 **Movie:** Saskatchewan (1954). Alan Ladd, Shelley Winters. Canadian *mounties attempt to curb* Indian uprisings.

3:05
H **Movie:** Nobody's Perfekt

3:10
W **Movie:** The Little *Fugitive*

3:30
4 Mary Tyler Moore
S **Movie:** Swamp Thing

3:50
5 Love, American Style

4:00
4 Here's Lucy
11 Candid Camera

4:25
W **Movie:** You Light Up My Life

4:30
4 News
11 Abbott and Costello

4:40
H **Movie:** The Earthling

5:00
11 Biography

5:05
S **Movie:** Wilderness Family, II

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

## Fri., Mar. 11

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Are You Listening
H **Movie:** Kill and Kill Again

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
W **Movie:** I Ought to Be in Pictures

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me
S An Easter Story

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 Billy Graham Special
11 **Movie:** The Deadly Trap (1972). Faye Dunaway, Frank Langella.
13 Washington Week in Review
21 National Geographic Special: Save the Panda
31 Black Artists in the Theatre and Film
H **Movie:** Shoot the Moon
N **Movie:** The Witness
S Faerie Tale Theatre

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Renegades
9 N.Y. Report
13 Mario Lanza, An American Caruso
31 Amanecer
S **Movie:** Time Bandits
W **Movie:** The Haunting of Julia

9:10
21 **Movie:** The Shocking Miss Pilgrim (1947). Betty Grable, Dick Haynes.

9:30
9 **Hockey:** N.Y. Rangers vs. Edmonton Oilers
31 Presente

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 Tales of the Gold Monkey
31 Masterpiece Theatre: Winston Churchill—The Wilderness Years
H **Movie:** Escape from New York
N **Movie:** The Chain Reaction

10:30
11 News
13 **Movie:** The Student Prince (1954). Ann Blyth, Edmund Purdom

10:45
21 **Movie:** Double or Nothing (1937). Bing Crosby, Martha Raye.

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
W Leonard Report

11:05
S **Movie:** Diner

11:30
2 **Movie:** Black Sunday (1977). Robert Shaw, Marthe Keller.
4 Best of Carson
5 Baretta
7 Nightline
11 **Basketball:** Big East Championship
W **Movie:** Twice A Woman

11:45
H **Movie:** Quest for Fire

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Where the Boys Are

12:30
4 SCTV Network
5 Soul Train
9 Lie Detector

1:00
7 **Movie:** The Hustler (1961). Paul Newman, Piper Laurie.
9 Compassion Special
S Gallagher
W **Movie:** *Roommates*

1:25
H Not Necessarily the News

1:30
5 America's Top Ten
11 News

1:55
H **Movie:** Kill and Kill Again

1:59
2 **Movie:** Sunshine (1973). Brenda Vaccaro, Cliff DeYoung.

2:00
4 News
5 **Movie:** Come Fill the Cup (1951). James Cagney, Phyllis Thaxter. A newspaperman tussles with alcoholism.
9 Joe Franklin
11 Best of the Midnight Special

2:05
S **Movie:** Funeral Home

2:30
W **Movie:** Quest for Fire

3:00
4 Uncle Floyd

# SOLUTIONS TO LAST WEEK'S PUZZLES

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# TELEVISION

⑨ **Movie:** Operation Snafu (1972). Peter Falk, Martin Landau. Soldiers in Algeria are assigned to locate a German gun stockpile in Sicily.
⑪ One Step Beyond

3:30
④ Romance Theatre
⑪ Twilight Zone

3:35
Ⓗ **Movie:** Little Mo

3:40
Ⓢ **Movie:** The Four Seasons

4:00
④ Mary Tyler Moore
⑪ Candid Camera

4:27
⑤ Love, American Style

4:30
② Public Hearing
④ Here's Lucy
⑪ Abbott and Costello
Ⓦ **Movie:** Rowdyman

5:00
② Give Us This Day
④ News
⑪ Best of Groucho

5:30
⑦ Listen & Learn
⑪ Biography
Ⓢ Faerie Tale Theatre

5:35
⑨ **Movie:** The Amazing Colossal Man (1957). Glenn Langan, Cathy Downs. A radioactive explosion causes an army colonel to grow at a monstrous rate.

## Mon., Mar. 14

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ BJ/Lobo Show
㉑ Latenight
㉛ All About TV

6:30
⑤ WKRP in Cincinnati
⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming
Ⓗ Braingames
Ⓢ Divorce
Ⓦ **Movie:** Caesar and Rosalie

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Warmly, Leo
㉛ Opening Night
Ⓗ Fraggle Rock

8:00
② Square Pegs
④ Little House: A New Beginning
⑤ PM Magazine
⑦ That's Incredible!
⑨ Road to L.A.
⑪ **Baseball:** N.Y. Yankees vs. Pittsburgh Pirates
⑬ The Greatest Adventure
㉛ Today's Black Woman
Ⓗ **Movie:** Separate Tables
Ⓝ **Movie:** Girlfriends
Ⓢ **Movie:** The Amateur

8:30
② Small and Frye
⑤ Carol Burnett
㉛ On the Cultural Side

9:00
② Alice
④ **Movie:** M.A.D.D.: The Candy Lightner Story (1983). Mariette Hartley, Burt Remsen.
⑤ Merv Griffin
⑦ **Movie:** Close Encounters of the Third Kind (1977). Richard Dreyfuss, Teri Garr.
⑨ **Movie:** Bandolero (1968). Dean Martin, Raquel Welch. Man adopts a hangman's disguise to free his condemned friends and brother.
⑬ Great Performances: Rubinstein at 90
㉑ Clarence Darrow, Starring Henry Fonda
㉛ Cityscope
Ⓦ **Movie:** Making Love

9:30
② One Day at a Time
㉛ Doris Chase Concepts

10:00
② Cagney and Lacey
⑤ News
㉛ Mystery!
Ⓗ **Movie:** La Cage aux Folles II
Ⓝ **Movie:** Wise Blood
Ⓢ Bizarre

10:30
⑪ News

10:50
⑬ **Movie:** My Brilliant Career (1979). Judy Davis, Sam Neill.

11:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Lie Detector
⑪ Odd Couple
㉑ Vanishing Giants
Ⓢ **Movie:** The Sex Machine
Ⓦ **Movie:** Turkish Delight

11:30
② Trapper John, M.D.
④ Best of Carson
⑤ Baretta
⑦ Nightline
⑨ Hawaii Five-O
⑪ Saturday Night
㉑ Latenight

11:45
Ⓗ **Movie:** Quest for Fire

12 **MIDNIGHT**
⑦ The Last Word
Ⓝ **Movie:** The Chain Reaction

12:20
Ⓢ Gallagher

12:30
④ David Letterman
⑤ Mission: Impossible
⑨ Madame's Place
⑪ Star Trek

12:40
② Columbo

1:00
⑦ **Movie:** It Started in Naples (1960). Sophia Loren, Clark Gable.
⑨ Psychic Phenomena
Ⓦ **Movie:** Heartland

1:25
Ⓢ **Movie:** Shoot the Moon

1:30
④ ⑪ News
⑤ America's Top Ten
Ⓗ **Movie:** The High and the Mighty

2:00
② News
⑤ Best of Midday
⑨ Joe Franklin
⑪ **Movie:** Demons of the Mind (1973). Patrick Magee, Yvonne Mitchell.

2:30
④ Romance Theatre

3:00
④ Mary Tyler Moore
⑨ **Movie:** Irish Whiskey Rebellion (1975). William Devane, Anne Meara. An Irish rum-runner attempts to raise money for the struggling I.R.A. back at home.
Ⓦ It Seemed Funny at the Time

3:20
⑤ Off the Set

3:30
④ Mary Tyler Moore
Ⓢ **Movie:** The Amateur

3:50
⑤ Black News

3:55
Ⓗ **Movie:** Little Mo

4:00
④ Here's Lucy
⑪ Candid Camera
Ⓦ **Movie:** Only When I Laugh

4:20
⑤ Love, American Style

4:30
④ News
⑪ Abbott and Costello

5:00
⑪ Biography

5:30
④ Health Field
⑦ Listen & Learn
⑪ News
Ⓢ **Movie:** Jamboree in the Hills

## Tue., Mar. 15

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ BJ/Lobo Show
⑪ Jeffersons
㉑ Latenight
㉛ Women: NY Edition
Ⓗ **Movie:** Heartland

6:30
⑤ WKRP in Cincinnati
⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Que Pasa U.S.A.?
Ⓦ Best of Floyd

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Teach Life
㉛ Tony Brown's Journal
Ⓢ **Movie:** Bugs Bunny Movie
Ⓦ **Basketball:** Detroit Pistons vs. N.J. Nets

8:00
② Ace Crawford
④ The A Team
⑤ PM Magazine
⑦ Happy Days (cc)
⑨ **Movie:** Tea and Sympathy (1956). Deborah Kerr, John Kerr. Prep school boy becomes involved with his teacher's wife.
⑪ **Movie:** A Covenant With Death (1967). George Maharis, Laura Devon.
⑬ Return of the Great Whales
㉛ With Ossie and Ruby
Ⓗ **Movie:** Nighthawks
Ⓝ **Movie:** Atomic Cafe

8:30
② Gun Shy
⑤ Carol Burnett
⑦ Laverne & Shirley (cc)
㉛ Detroit Black Journal

9:00
② **Movie:** Gone With the Wind (1939). Vivien Leigh, Clark Gable. Part I.
④ Bare Essence
⑤ Merv Griffin
⑦ Three's Company
⑬ Rise and Fall of the Third Reich
㉑ Directed by John Ford
㉛ Humanities Through the Arts
Ⓢ **Movie:** Ticket to Heaven

9:30
⑦ 9 to 5
㉛ Understanding Human Behavior

9:45
Ⓦ Heart/Santana

10:00
④ St. Elsewhere
⑤ ⑪ News
⑦ Hart to Hart
⑨ Apple Polishers
㉛ Japan: Living/Changing Tradition
Ⓗ Five American Guns
Ⓝ **Movie:** Where the Boys Are

10:30
⑨ Nine on N.J.
⑪ News
㉛ It's Everybody's Business

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Lie Detector
⑪ Odd Couple
㉑ The Toy: Playing for Laughter
㉛ Focus on Society
Ⓗ **Movie:** The Final Conflict
Ⓢ Loving Friends and Perfect Couples
Ⓦ **Movie:** Andy Warhol's Dracula

11:05
⑬ **Movie:** A Farewell to Arms (1932). Gary Cooper, Helen Hayes.

11:30
② Quincy
④ Tonight
⑤ Baretta
⑦ Nightline
⑨ Hawaii Five-O

11 Saturday Night
21 Latenight
31 The American Story, Part I
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Caged Heat
S **Movie:** Cat People

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

12:40
2 McMillan and Wife

12:50
H An Evening With Robin Williams

1:00
7 **Movie:** If It's Tuesday, This Must Be Belgium (1969). Suzanne Pleshette, Ian McShane.
9 World Vision Special
W **Movie:** Cincinnati Kid

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
5 **Movie:** The Crowd Roars (1932). James Cagney, Ann Dvorak.
9 Joe Franklin
11 **Movie:** Straight on Till Morning (1973). Rita Tushingham, Shane Briant.
S **Movie:** Butterfly

2:15
H **Movie:** Kill and Kill Again

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
7 News
9 **Movie:** The Violent Enemy (1968). Ed Begley, Susan Hampshire. Irish commandos are involved in the downfall of a British factory.
W **Movie:** Stripes

3:30
4 Mary Tyler Moore
5 Love, American Style

3:50
S **Movie:** Ticket to Heaven

4:00
4 Here's Lucy
11 Candid Camera
H **Movie:** Nighthawks

4:30
4 News
11 Abbott and Costello

4:50
W Heart/Santana

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

5:35
S **Movie:** Whitewater Sam

# Weekend, Mar. 12-13

## Sat., Mar. 12

6:00
2 Patchwork Family
4 Journey to Adventure
5 Pattern For Living
11 *Jack Anderson* Confidential
H **Movie:** I Ought to Be in Pictures

6:30
4 Pop Goes the Country
5 Insight
7 News
11 Candid Camera

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 So You Think You Got Troubles?!
9 News
11 Dr. Snuggles
S **Movie:** Heidi

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Bullseye
11 Pink Panther
13 Electric Company

7:50
H **Movie:** Modern Problems

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
31 Carrascolendas

8:05
13 Sesame Street (cc)

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie
S Norman. . .Is That You?

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
31 La Esquina

9:15
13 Mister Rodgers

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
31 Mundo Real
H **Movie:** Gallipoli

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Life on Earth (cc)
31 Sonrisas
S **Movie:** Dead End
W Yesterday's Theatre: Western Racketeer

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and *Amazing Spider Man*
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 *Humanities* Through the Arts
W Panamint's Bad Men

11:30
2 Bugs Bunny/Road Runner
13 Oceanus
H Braingames
S **Movie:** Paternity

12 **NOON**
2 Gilligan's Planet
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
H **Movie:** On Golden Pond

12:30
2 Fat Albert
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 National Geographic Special: Save the Panda
21 This Old House

12:45
W **Movie:** Dragonslayer

1:00
2 NCAA Basketball Special
4 **Basketball:** NCAA Atlantic Big Ten Championship
5 Bionic Woman
9 Chronicle
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition

1:05
S **Movie:** Ticket to Heaven

1:30
7 Sha-Na-Na
9 **Baseball:** N.Y. Mets vs. St. Louis Cardinals
11 Happy Days Again
21 Square Foot Gardening

1:40
13 Everyday Cooking with Jacques Pepin

2:00
2 **Basketball:** Missouri Valley Conference Championship
5 6 Million Dollar Man
7 Like It Is
11 Laverne and Shirley
21 Lap Quilting
31 It's Everybody's Business
H **Movie:** I Ought to Be in Pictures

2:15
13 This Old House

2:30
11 Sanford and Son
21 Gourmet Cooking

2:50
13 American Playhouse: Who Am I This Time?

3:00
4 **Basketball:** NCAA Big East Championship
5 **Movie:** The Kid With the Golden Arm (1980).
7 Sportsbeat
11 **Movie:** Flaming Star (1960). Elvis Presley, Barbara Eden.
21 This Old House
31 Focus on Society
S **Movie:** Wilderness Family
W **Movie:** Ticket to Heaven

3:30
7 Professional Bowlers Tour
21 Victory Garden

4:00
2 Sports Saturday
9 Country Jamboree
13 Clarence Darrow, Starring Henry Fonda
21 Square Foot Gardening
31 The American Story, Part I
H **Movie:** Modern Problems

4:30
21 Lap Quilting

5:00
4 **Golf:** Bay Hill Classic
5 Mission: Impossible
7 Wide World of Sports
9 Outer Limits
11 Chips Patrol
21 Sesame Street
31 Cross Country Ski School
S Doobie Brothers
W **Movie:** Silence of the North

5:30
31 Lawmakers

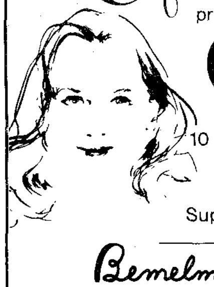
5:45
H **Movie:** Taps

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 The Return of the Great Whales
31 Searching

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Television
S **Movie:** Chariots of Fire

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Special: Say Goodbye Again
9 Billy Graham Special
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice
W **Movie:** Dragonslayer

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
11 Solid Gold
13 Agronsky & Company



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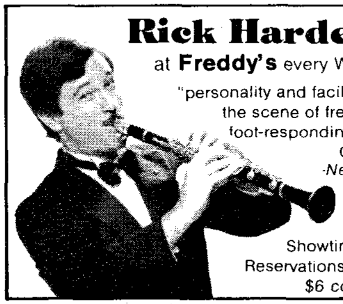

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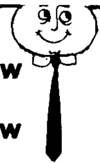

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# TELEVISION

21 Vanishing Giants
31 Opening Night

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 **Movie:** The Letter (1940). Bette Davis, Gale Sandergaard.
7 T.J. Hooker
9 **Hockey:** N.Y. Rangers vs. Calgary Flames
13 La Bohème: Pavarotti in Philadelphia
21 Pearl and Friends at Centre Stage
31 The Toy: Playing for Laughter
H **Movie:** On Golden Pond
N **Movie:** Rashomon

8:30
4 Silver Spoons
11 **Movie:** A Letter to Three Wives (1949). Jeanne Crain, Linda Darnell.
31 Good Morning Blues

9:00
2 **Movie:** Jane Doe (1983). Karen Valentine, William Devane.
4 Mama's Family
7 Love Boat (cc)
31 NYU Broadcast Lab
S **Movie:** Southern Comfort
W It Seemed Funny at the Time

9:30
4 Teacher's Only
21 Bennett and Basie Together
31 Women: NY Edition

10:00
4 Monitor
5 News
7 Fantasy Island
31 National Geographic Special: Save the Panda
H Robin Williams
N **Movie:** Lumiere
W **Movie:** Alien Contamination

10:30
5 Black News
11 News

11:00
2 7 News
5 **Movie:** The Autobiography of Miss Jane Pitman (1974). Cicely Tyson, Josephine Tremice.
9 Paul Hogan
11 Odd Couple
13 **Movie:** Palm Beach Story (1942). Claudette Colbert, Joel McCrea.
21 The Lettermen in Concert

11:05
S Bizarre

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Streets of San Francisco
H **Movie:** Sharky's Machine
S **Movie:** Mistress Pamela
W **Movie:** Talk Dirty to Me

11:45
2 Sportspeople
7 **Movie:** North to Alaska (1960). John Wayne, Stewart Granger.

12 **MIDNIGHT**
2 NAACP Awards
9 Championship Wrestling
N **Movie:** Caged Heat

12:30
11 Best of the Midnight Special

12:45
13 Mystery! The Agatha Christie Stories

1:00
4 Evening at the Improv
9 **Movie:** Scalpel (1978). Robert Lansing, Judith Chapman.
W **Movie:** Private Lessons

1:05
S **Movie:** The Amateur

1:15
5 **Movie:** They Call Me Mr. Tibbs (1970). Sidney Poitier, Barbara McNair.

1:25
7 **Movie:** The Train Robbers (1973). John Wayne, Ann-Margret.

1:30
2 11 News

1:37
2 **Movie:** Darling Lili (1970). Julie Andrews, Rock Hudson.

1:45
H **Movie:** Making Love

2:00
4 Uncle Floyd
11 Solid Gold

2:30
4 Mary Tyler Moore
W **Movie:** Ticket to Heaven

3:00
4 Mary Tyler Moore
9 **Movie:** Eagle in a Cage (1971). John Gielgud, Kenneth Haigh. Explores Napoleon's banishment to St. Helena.
11 **Movie:** Robbery (1963). Stanley Baker, Joanna Pettet.
S **Movie:** Paternity

3:30
4 Here's Lucy

3:45
H **Movie:** On Golden Pond

4:25
2 **Movie:** Convicts Four (1963). Ben Gazzara, Stuart Whitman.

4:30
W **Movie:** Alien Contamination

4:45
S Doobie Brothers

5:00
11 Biography

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath
H Braingames

## Sun., Mar. 13

6:00
4 Sermonette
9 N.Y. Report
11 I Dream of Jeannie

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 9 News
11 Candid Camera
H **Movie:** Ragtime
S **Movie:** Wilderness Family, II

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 Jack van Impe Presents
13 Electric Company

8:00
2 For Our Times
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
11 Frederick K Price

8:15
13 Sesame Street (cc)

8:30
2 Way to Go
4 Here's Lucy
7 Directions
9 Day of Discovery
S **Movie:** Bugs Bunny Movie

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes

9:15
13 Mister Rodgers
H **Movie:** Chariots of Fire

9:30
4 That Teen Show
5 Documentary: Overlords of the UFO (1977).
9 Point of View
11 Josie and the Pussycats

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Great Decisions
S **Movie:** Excaliber
W **Movie:** Chariots of Fire

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

10:50
5 **Movie:** Tarzan and the Trappers (1958). Gordon Scott, Eve Brent.

10:55
13 Frontline: Children of Pride

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet Frankenstein (1948).
H Fraggle Rock

12 **NOON**
2 **NCAA Basketball**
4 News 4orum
9 Robert H. Schuller
13 La Bohème: Pavarotti in Philadelphia
21 Antiques and Americana
H **Movie:** Wilderness Family, II

12:15
5 **Movie:** Island of Love (1963). Robert Preston, Georgia Moll
W **Movie:** Thieves

12:30
4 Meet the Press
7 Eyewitness News Conference
21 Magic of Decorative Painting
S Ernie Kovacs

1:00
4 **Basketball:** ACC Championship
7 People's Court
9 **Basketball:** N.Y Knicks vs. Boston Celtics
11 **Movie:** McHale's Navy (1964). Ernest Borgnine, Claudine Longet.
21 Washington Week in Review

1:30
7 USFL Football
21 Wall Street Week

2:00
21 National Geographic Special: Save the Panda
H **Movie:** Ragtime
S **Movie:** Enchantment
W Do Me a Favor

2:15
5 **Movie:** Northwest Passage (1940). Spencer Tracy, Robert Young.

2:30
2 **NCAA Basketball**

3:00
4 **Golf:** Bay Hill Classic
11 **Movie:** The Viking Queen (1967). Don Murray, Adrienne Corri.
13 Ellington: The Music Lives On
21 Lettermen in Concert
W **Movie:** Take It From the Top

3:30
9 **Movie:** River of Gold (1970). Dack Rambo, Roger Davis.

4:00
2 Sports Sunday
21 Pearl and Friends at Centre Stage
31 Washington Week in Review
S Hollywood

4:30
31 Lawmakers
S Rick Springfield

4:45
7 Wide World of Sports
H **Movie:** Paternity

5:00
4 Sports World
5 **Movie:** The Boys From Brazil (1978). Gregory Peck, Anne Meara.
9 Those Amazing Animals
11 **Movie:** Charade (1963). Cary Grant, Audrey Hepburn.
13 Tony Brown's Journal
31 Inside Washington
W **Movie:** Odd Job

5:30
13 Firing Line

21 Bennet and Basie Together
31 Cityscope

6:00
2 4 7 News
9 Road to L.A.
31 All About TV
S **Movie:** Wilderness Family, II

6:30
2 4 7 News
13 Mario Lanza, An American Caruso
31 Searching
H Olivia Newton-John

7:00
2 60 Minutes
4 Voyagers!
7 Search
9 Rangers Close-up
21 National Geographic Special: Save the Panda
31 Rebop
W **Movie:** On Golden Pond

7:30
5 Special: Seven Dials Mystery (1983).'
9 Outdoor Life
11 At the Movies
31 Getting to Know Me

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston
9 Billy Graham Special
11 Wall Street Journal Report
13 Life on Earth (cc)
21 The Man Who Loved Bears
31 I Am Marianne
H **Movie:** Superman II
N **Movie:** Girls on the Beach
S **Movie:** Rich and Famous

8:30
2 Gloria
11 Lawrence Welk
31 Burglar Proofing

9:00
2 Jeffersons
4 **Movie:** Night Kill (1980). Jacqueline Smith, Robert Mitchum.
7 **Movie:** The China Syndrome (1979). Jack Lemmon, Jane Fonda.
9 It Is Written
21 Ellington: The Music Lives On
31 Amanecer
W **Movie:** Chariots of Fire

9:05
13 Masterpiece Theatre: On Approval (cc)

9:30
2 Bob Newhart
9 The World Tomorrow
11 Paul Anka
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Bridgetown String Quartet
N **Movie:** Atomic Cafe
S A New Day in Eden

10:15
H **Movie:** Chariots of Fire

10:30
5 Sports Extra
11 From the Editor's Desk
31 Searching Special
S A New Day in Eden

11:00
2 4 News
5 Off the Set
9 Madame's Place
11 Odd Couple
21 Sammy Davis Jr.
S **Movie:** Cat People

11:05
13 The Glory of the Garden

11:15
W **Movie:** Thieves

11:30
5 David Susskind
11 Honeymooners

11:35
7 News

11:45
2 Sports Update
4 **Movie:** The Long Summer of George Adams (1982). James Garner, Joan Hackett.

12 MIDNIGHT
2 **Movie:** The Call of the Wild (1976). John Beck, Bernard Fresson.
9 Barry Farber
11 Larry King
H **Movie:** Neighbors
N **Movie:** Bad

12:05
13 **Movie:** Happy Go Lovely (1951). Vera-Ellen, David Niven.

12:20
7 Sports Special

12:35
7 **Movie:** Trapped Beneath the Sea (1974). Lee J. Cobb, Martin Balsam.

12:50
S **Movie:** Butterfly

1:00
9 **Movie:** The Man in the Glass Booth (1975). Maximilian Schell, Lois Nettleton.
W Judy Garland II

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business

2:15
4 Positively Black
H Olivia Newton-John

2:30
11 **Movie:** The Importance of Being Earnest (1953). Joan Greenwood, Michael Redgrave.

2:35
7 **Movie:** Terror on the Beach (1973). Dennis Weaver, Susan Dey.

2:40
S Ernie Kovacs

2:45
4 First Estate

3:30
9 **Movie:** Arena (1953). Polly Bergen, Gig Young.

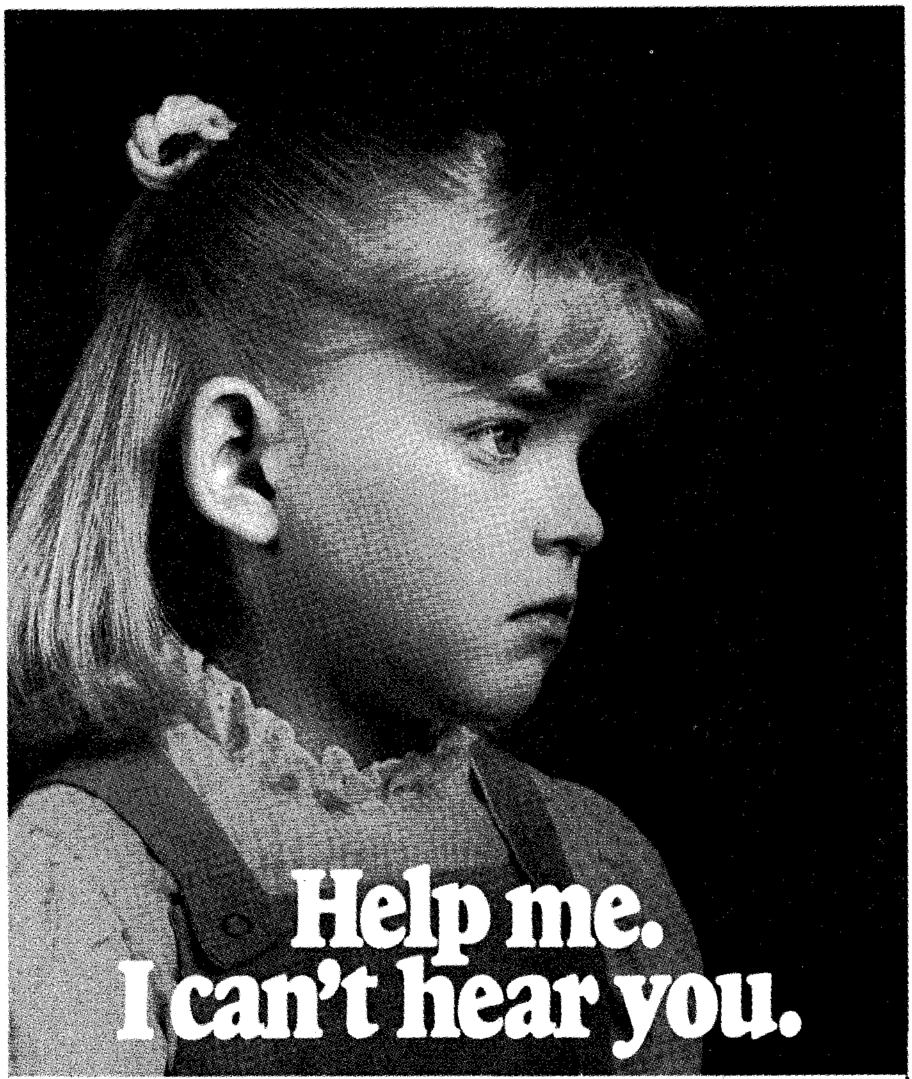
3:40
H **Movie:** Ragtime

4:15
S Rick Springfield

4:30
11 Abbott and Costello

5:30
4 Health Field
9 Morning Stretch
11 Biography

5:45
S Clown White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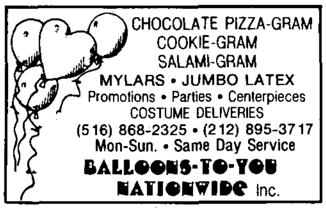

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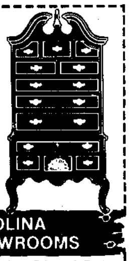

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**Christian Man**—34, white, 6', 160, seeks Christian woman. NYM Box 1717.

**Romantic Intelligent** —Single white male, 36, who'd like to get caught between the moon and N.Y.C., seeks to meet attractive, artistic female 25-36 who enjoys tennis, films and cooking. NYM Box 1718.

**Single White Male**—Seeks attractive, lady. Phone, photo. NYM Box 1719.

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**Slender, Attractive** — Manhattan professional woman, 38, likes dining, travel, theater, seeks established man for love/marriage. NYM Box 1802.

**Attractive**—White female 28, seeks professional man. Photo. NYM Box 1721.

**Intelligent, Warm, Attractive**—Conn. Bi-female, 31, seeks successful gentleman to share the finer things in life. NYM Box 1803.

**Very Attractive, Vivacious**—Creative professional, brite, successful, Jewish, female with varied interests, too busy to meet...Newly separated, would like to meet a man 40-50 successful, attractive, athletic, good sense of humor and intelligent. Unattached please!! To enjoy movies, theatre, dinner, good conversation, hopefully have a caring, lasting relationship. Recent photo please.NYM Box 1804.

**Single White Male**—30, with prep school background, luke warm about NYC, and tired of bars, hopes to meet sincere, sensitive, dynamic woman, 25-30, with similar bio. Reply with photo, phone. NYM Box 1726.

**White Jewish Female**—Age 35, very attractive, successful, ambitious ad executive seeks single, ambitious, sucessful, white Jewish male age 33-45, who enjoys theater and fine dining. NYM Box 1807.

**Beautiful, Brainy, Blond**—seeks rich, charming, worldly, virile escort 40-60 for dinner/theatre/opera. NYM Box 1808.

**Westchester Female 47**—adventuresome, independent, caring, funny, straight shooter, appreciates beauty and sincerity. Interested in single male of similar description. NYM Box 1806.

**Virile**—Male, 34, seek female for friend, lover, any race. NYM Box 1702.

**Attractive French Businesswoman**—Early 50's, independent with many interests and adventurous spirit seeks unattached male for companionship and good time. NYM Box 1642.

**Single White Male**—Executive, 33, intelligent, witty, sincere, good-looking, non-smoker, body builder, would like to meet a beautiful, active, bright, funloving, romantic, feminine woman, 18-28, with a slim, dancer's, athletic, or petite build. Photo and reply. NYM Box 1644.

**I Am A**—handsome, 45 year old that feels 25 and looks 35. I work hard as an artist and businessman for half a year and play the other half. Skiing, running, dancing, healthy foods, and being creative and sensitive are all important parts of my life. If you are fun loving, petite, and a sincerely nice 22 to 35 year old female who has similar interests and would like world traveling and the good life, but can appreciate a quiet night by a fireplace, a homemade meal and a walk in the park, then send photo and your story. NYM Box 1809.

**Attractive White Jewish**—Female, 39, high executive loves music, sports, books, conversation. Wishes to meet intelligent, sensitive executive or business type with 6 figure income. Single male 35 to 50 of good character with similar interests please send name, telephone number, recent photo. NYM Box 1714

**Retired Man**—Age 55, with apartment from in the city, wants to marry a woman, age 35-45 with 1 child or none, and woman's mother okay. Send name, telephone and picture NYM Box 1632.

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**Beautiful White Lady**—Late 30's, intelligent, sense of humor, classy, easy to be with. Wants to meet affluent man 40 to 60, intelligent, sense of humor, for a relationship leading to marriage. NYM Box 1716.

**Two Very**—Special friends, not gay, white Jewish males, good looking, humorous, with wonderful array of interests seeking two very special friends, not gay, white Jewish females 23-29, good looking, humorous with wonderful array of interests. Minimal makeup, prefer camping to East Hampton, please respond, NYM Box 1725.

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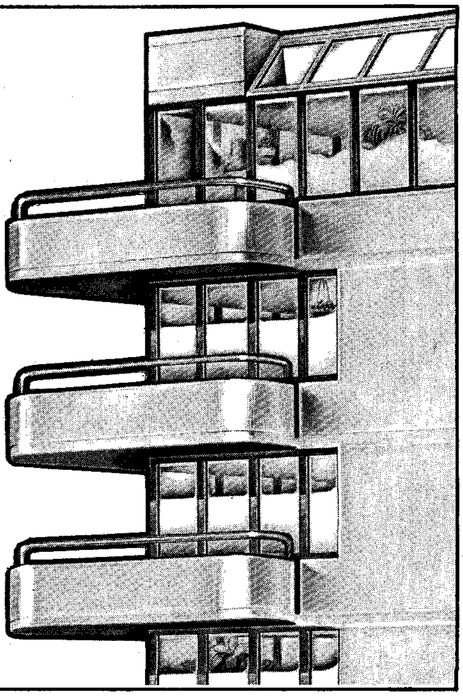

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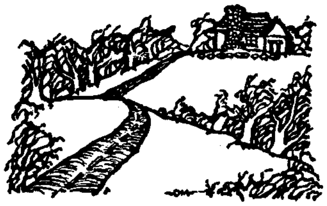

# NEW YORK MAGAZINE COMPETITION

## COMPETITION NUMBER 470

BY MARY ANN MADDEN

MICER AND PUNISHMENT—the adventures of two zany felines in Tsarist Russia.

THE UGLY CINERAMA—hard-hitting facts about Hollywood, the truth about Technicolor, Dolby stereo, other inside information.

CONPIG WITH DIFFICULT PEOPLE—a model chauvinist among prisoners, a model prisoner among chauvinists: the song of Sing Sing.

**Above, titles-with-anagram. Competitors are invited to provide a brief, ad-like description of one book, play or film, the title of which has been altered by the anagramming of a single word therein.**

**Results of Competition 467,** in which you were asked to provide examples of the wedding game, as in: Pia Zadora Duncan.

**Report:** Oh, my. So many entries. So many duplications. Oh, my. Ali and Bea are certainly popular names. So's Ella. Certain marriages had no need of the bride's first name, as in Wallis Windsor Waugh. More repeats: Isadora Duncan Doenitz. Ella Vader. Ella Funt Mann. Rula Thumb. Tuesday March II (Come on, you guys.) Ina Clair Day. Marietta Little Lom. Judy Carne Carney. Wendy Moon Conover de Montaigne. Lois Korman Dean Harmon Nader. Crystal Chan Dahl Lear. Wanda Hughes Kissinger, now. Olivia Newton-John Olivier Newton John. Marian Hays Rhee Penner Lee Shaw. Coco Vaughn. Mai Nameth Mudd. Dot Sadat. Ali Ray Church Duchamps Perdue. Cher and Cheryl Eyck. Patty Defoe Grass. Tai Aiello Rubin. Polly Warner Crocker. Polly Waller Dooley Alda Day. Ina Klein Knopf Cusack. Wendy Begin, the Begum. Gracie Manson. Dolly Lamas. Meryl Lear Merola Long. Tanya Hyde. Happy Burr Day Thieu. And, if Gloria Steinem married Prince Charles, President Reagan, Robert Redford, Paul Newman, then Ralph Nader, her name would be Gloria Steinem. If Elizabeth Taylor married Nicky Hilton, Michael Wilding, Mike Todd, Eddie Fisher, Richard Burton, Richard Burton, and John Warner, her name would be ... oh, never mind.

**First Prizes of two-year subscriptions to "New York" to:**

If Anna Magnani married Martin Mull, Stepin Fetchit, Walter Abel, Bobby Orr, Ho Chi Minh, then Norman Norell ...
*Ann Cullen, Los Angeles, Calif.*

If H. H. Munro had a sex change operation and married Bill Toomey ...
*Neil S. Atkinson, N.Y.C.*

If Erin Fleming married Timothy Hutton, her name would be E. F. Hutton, but Groucho's family still wouldn't listen.
*Lawrence Eisenberg, N.Y.C.*

**Runner-up Prize of one-year subscriptions to "New York" to:**

If Anne Bancroft married Leonard Bernstein, Eddie Albert, Arthur Miller, Billy Joel, Billy Crystal, Dick Gregory, Hank Greenberg, Gen. Nelson Miles, Robert Klein, Buck Henry, Al Morgan, Ray Anthony, Glenn Gray, Elton John, W. Michael Blumenthal, Joseph Grace, William Katz, Nigel Bruce, David Karp, John Jay, Skip Livingston, Michael Douglas, Charles Braverman, Steve Carlton, Richard Carpenter, William Jennings Bryan, Jacques Plante, Wolfman Jack, Pete Rose, Mr. T., Ogden Nash, Mr. Ed, Vince Conti. ...
*Marc Doyle, Burke, Va.*

**And Honorable Mention to:**

If Rita Hayworth married Max Factor, her name would be R. H. Factor.
*Selma Ellis, Glenview, Ill.*

If Lola Falana married Birch Bayh, Paul Anka, then Ted Knight ...
*Alan Harris, Jersey City, N.J.*

If Liz Smith married Paul Sand, Anthony Tudor, Ernst Mach, Alan King, then Sen. Harry F. Byrd ...
*Chris Doyle, Burke, Va.*

If Lotte Lenya married Syngman Rhee ...
*Nikki Rosa, N.Y.C.*

If Faith Domergue married Bob Hope, Peter Pan, Don Cherry, then Mr. T. ...
*Edmund Conti, Summit, N.J.*

If Dorothy Michaels married Divine, she'd be ... er, he'd be ... er, ...
*Amy Levine, Washington, D.C.*

If Liz Smith married Eric Estrada ...
*Sara Katsh, Denver, Colo.*

If Polly Bergen married Cecil Andrus, she'd be Polly Andrus (in name only).
*Karen Bracey, Burke, Va.*

If Mae West had married Joey Dee, George Best, Herbie Mann, then Keenan Wynn ...
*Herb Martinson, Wheaton, Md.*

If Liz Smith married Jan Steen, Anthony Tudor, John P. Marquand, and then Larry Byrd ...
*John Mihnos, N.Y.C.*

If John Philip Law married Billie Burke, he'd become Burke's Law.
*Eileen King, San Antonio, Tex.*

If Emma Goldman married Chairman Mao, Joel Crothers, Francis Scott Key, then Raymond Burr ...
*Ronald McKenna, Weehawken, N.J.*
sp. mention: *Grace Katz, Rutland, Vt.*

If Gloria Emerson married George Innes, Anders Celsius, then Christian Dior ...
*Mary A. Pattison, Tucson, Ariz.*

If Sue Simmons married Gregory Peck, Muhammed Ali, Gerold Frank, Perry Ellis, Mr. Tibbs, Rudolph Hess, Albert Speer, Muhammed Ali again, then Bill Dozier ...
*Teri Sosa, Emerson, N.J.*

If Cass Daley married Jack Paar, John Wayne, Raymond Burr, and then Albert Gore ...
*Jay M. Tischenkel, North Miami, Fla.*

If Bea Arthur married Giuseppe Verdi, Charles Ives, Carl Orff, and then Frederic March ...
*A. W. Shields, N.Y.C.*

If Dee Wallace married Hal March, Nat Hentoff, Del Ennis, Turhan Bey, Ted Williams, John Jakes, then Raymond Burr ...
*Miles Klein, East Brunswick, N.J.*

If [busy] Bea Arthur married William Holden, Ely Lily, Robert Alda, Frank Field, Dennis Day, Sir Arthur Conan Doyle, Don Knotts, Frank Netter, Howdy Doody, then Edwards Binns ...
*Steven Lansman, Hollis Hills, N.Y.*

If Liz Smith married Harvey Korman, Bill Dana, Ho Chi Minh, then Ralph Nader ...
*Ron Osher, N.Y.C.*

If Charo married Liberace, Kreskin, Terry-Thomas, Topol, then Cantinflas, her name would be Charo.
*Richard Fried, Brooklyn*
sp. mention: *Melissa Arnold, Great Neck, N.Y.*

If Bea Arthur married Toshiro Mifune, then Jimmy Valentine ...
*Louis B. Raffel, Sraffel, Skokie, Ill.*
sp. mention: *Judith Cohen, Norwalk, Conn.*

If Fran Jeffries married Paul Klee, Ralph Nader, Tom Hayden, Andy Gibb, then Roger Edam ...
*Robin Solomon, Brooklyn*

If Joan Crawford married Franchot Tone . . . well she did, for a while.
*Joseph Miller, N.Y.C.*

If Sonja Henie married Claude Pepper, then Rev. Moon . . .
*A. Shulman, Villanova, Pa.*

If George Sand married Andrew Stein, then David Brenner . . .
*Joel Meisner, Brooklyn*

If Gertrude Stein married Andrew Stein, her name would be Gertrude Finkelstein.
*Margaret Corbett, Jackson Hts., N.Y.*

If Ava Gardner married James Lovell, London Lee, Ralph Bunche, Karl Orff, James Coco, then Don Knotts, her name would be Ava Gardner Lovell Lee Bunche Orff Coco Knotts.
*Jean MacKay Jackson, Tulsa, Okla.*

If Pearl Bailey married Earl Monroe, her name would be Pearl the Pearl.
*Ms. H. B. Kelly, Perth Amboy, N.J.*

If Koo Stark married Dennis Day, then Günter Grass . . .
*Val Penn, San Francisco, Calif.*

If Maura Jacobson were to marry Frank Loesser . . .
*Lois Tosto, Elmhurst, N.Y.*
sp. mention: *M. Wolfson, Spring Valley, N.Y.*

If Oona Chaplin married Herb Gold, Jonathan Winters, then Ted Knight . . .
*Molly Campbell, Arlington, Va.*

If Imogene Coca married Alan Alda, then Sgt. Joe Peeples . . .
*Margaret Treadway, Crown Point, Ind.*

If Ma Kettle married John Hurt, Garry Moore, then Morty Gunty . . .
*Arnold Kogen, Encino, Calif.*

If Ava Gardner married Alfred Noyes, then Clarence Day . . .
*Judy Sowa, Sacramento, Calif.*

If Helen Gurley Brown married Brent Musberger . . .
*Soby, N.Y.C.*

If Sheila Macrae married Orson Bean, Robert Cummings, Richard Roundtree, Robert Mandan, Walter Winchell, then Orde Coombs . . .
*Alyce Conrad, N.Y.C.*

If Michael Learned married Sal Rosa, Lou Boda, then George Bernard Shaw . . .
*Steve Cypen, Miami Beach, Fla.*

If Kay Boyle married Harry Lime, Milton Avery, then Yves Montand . . .
*Jack Brodsky, Sherman Oaks, Caif.*

If Pia Lindstrom married Dr. No, then Fabian Forte . . .
*Lucille Bacher, Middle Village, N.Y.*

If Nadia Comeneci married James Watt, then Idi Amin, her name would be Nadia C. Watt Amin.
*Michael Napolitano, Deer Park, N.Y.*

If Belle Starr married Timothy Bottoms . . .
*Louise Choate, LaGrande, Ore.*

If Ava Gardner married Dr. Igor Tamm, Mel Ott, Claude Rains, Mel Ott again, Claude Rains one more time, William Penn, Goodman Ace, Erich Fromm, John Hay, then Bobby Van . . .
*Lynne Felmet, Wintersville, Ohio*

If Koo Stark married Paul Klee, Al Franken, then Salvador Dali . . .
*P. Zimmerman, Terre Haute, Ind.*
sp. mention: *Karen Kimber, Fairborn, Ohio*

If Emma Bovary married Chuck Noll, James B. Conant, Erich Fromm, Robert Dole, Syngman Rhee, Adolph Ochs, and then Cary Grant . . .
*Charles J. Schlotter, Los Angeles, Calif.*

If Sonja Henie married Grantland Rice, Mel Ott, John Campo, then Saul Bellow . . .
*Steven Berizzo, Riverdale, Conn.*

If Grandma Moses (Anna Mary Robertson) married Joseph Gurney Cannon, then Maxwell Parrish she'd be Anna Mary Cannon Parrish.
*Douglas Soderberg, State College, Pa.*
sp. mention: *Marlin Swing, N.Y.C.*

If Liv Ullman married Bugsy Malone . . .
*Grant Swain, Roswell, Ga.*

If Lee Radziwill married Roland Petit, then Hal Prince . . .
*Tom Morrow, N.Y.C.*

If Little Orphan Annie married Tom Morrow, she might stop singing.
*Stephen Gelb, Teaneck, N.J.*

If Dee Wallace married Admiral Elmo Zumwalt, Walter Gumm, Mel Ott, General Thieu, then Vic Morrow, her name would be Dee Zumwalt Gumm Ott Thieu Morrow.
*Martin Charnin, N.Y.C.*

If Elizabeth Ashley married Robert Taylor, Conrad Hilton, Cornel Wilde, William Inge, Richard Todd, Avery Fisher, married divorced and re-married LeVar Burton, then married Jack Warner . . .
*Steven Lane, N.Y.C.*
sp. mention: *Peg White, Williamsburg, Va.*

If Eydie Gormet married Lawrence of Arabia, her name would be Eydie Lawrence of Arabia.
*Buffy Kogen, Encino, Calif.*

If Debbie Reynolds married Tony Bennett, the Duke of Windsor, U Nu, Michael York, Billy Conn I. M. Pei, and Titian, she'd be Debbie Bennett Windsor Nu York Conn Pei Titian.
*Debbie Bennett, N.Y.C.*

**Competition Rules: POSTCARDS ONLY.** One entry only should be sent to Competition Number 470, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 18. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 18 issue. Out-of-town postmarks are given three days' grace.

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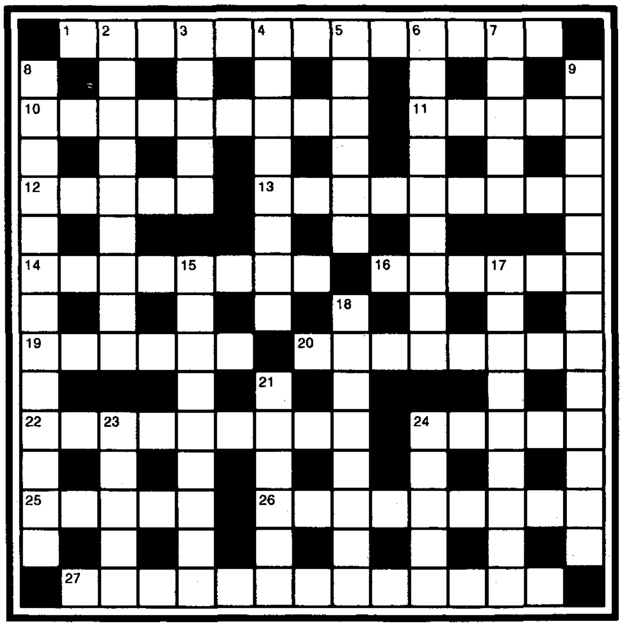
# 'SUNDAY TIMES' OF LONDON CROSSWORD

**Across**

**1** Approximate idea of its comet's date. (9, 4)
**10** Alcoholic muddle in the officers' quarters? (5, 4)
**11** Paid out the money although exhausted. (5)
**12** Drive out with force and end the boy's experience of class? (5)
**13** End of investment plan provides a guide to the ups and downs of the nation! (6, 3)
**14** Thin mist covers the craftsman. (8)
**16** The border in one Italian resort. (6)
**19** Great beauty of the chandelier? (6)
**20** Getting on the wrong side of a zebra? (8)
**22** It's very big and wet! So a stove can come in useful for it! (4, 5)
**24** Line of bedding? (5)
**25** Relationship of a trio. (5)
**26** Mostly where fleets engage. (2, 3, 4)
**27** Could it be just an old wives' tale that he turned into a famous author? (6, 7)



**Down**

**2** Making a sorry sight when on board? Rubbish! (9)
**3** Novice idly changes one's idea of a charming scene. (5)
**4** Wander from the right way to tear bear in pieces? (8)
**5** Comfort fifty with the society of artistic supporters. (6)
**6** They're well prepared to be sold at their face value! (9)
**7** Set out before morning came with great energy. (5)
**8** Jet cables vary in the nature of their quite hopeless subjection. (6, 7)
**9** Rocky kind of inter-bank link? (8, 5)
**15** Spoil the firm game of the great traveller. (5, 4)
**17** Being a wanderer, I can get over a rent reassessment. (9)
**18** Really beastly fellow about to catch girl. (8)
**21** Resisted boldy if getting up indeed! (6)
**23** Deserter is upset instrumentally speaking. (5)
**24** Severe after-part of the craft is revealed. (5)

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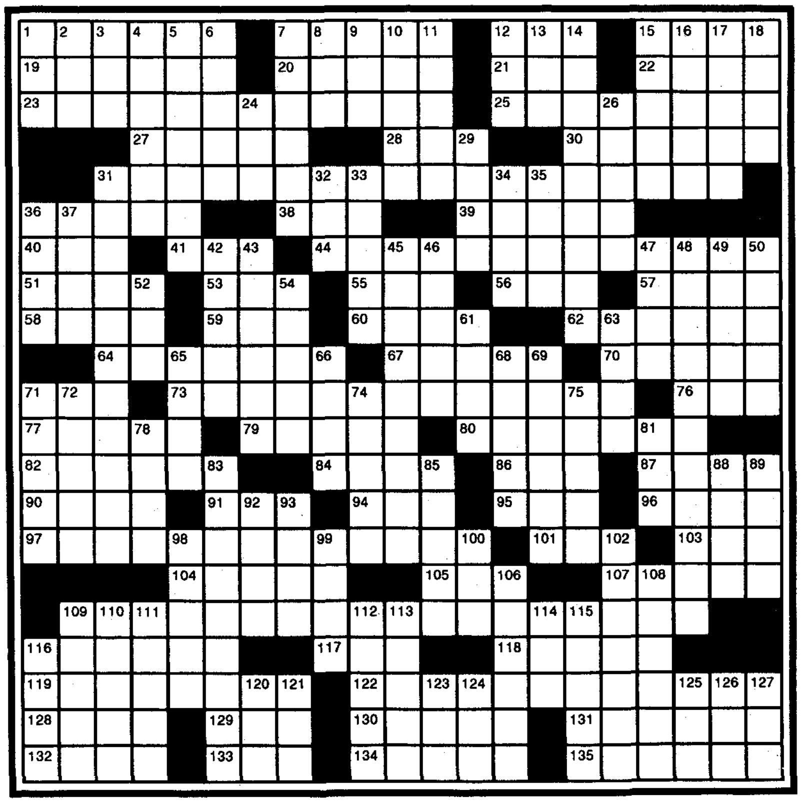
# 'TOO FRIENDLY': CUE CROSSWORD / By Maura B. Jacobson

**Across**

**1** Lout
**7** Kubla and Genghis
**12** "—— -A-Dee-Doo-Dah"
**15** Arp's art movement
**19** Portugal's second city
**20** W.W. II hero Murphy
**21** Shogun's capital
**22** —— the Great
**23** Medical missionary
**25** Bring shame upon
**27** Shoe heighteners
**28** Flivver
**30** Earthquake onset
**31** Invader
**36** Sing merrily
**38** Actress Charlotte
**39** Fish's armor
**40** Olds's oldie
**41** Predecessor of 124-Down
**44** Adventurer
**51** Mussolini's daughter
**53** Australian state: abbr.
**55** Pawnee's relative
**56** Atl. jet
**57** Bernstein and Nimoy
**58** Santa's load
**59** Adam's —— (water)
**60** Burmese hardwood
**62** Veldt antelopes
**64** Start of a sentry's question
**67** Capital of French Flanders
**70** Boleyn
**71** Friendly Frenchman
**73** Admiral
**76** Sun —— -sen
**77** Dutch china
**79** Edie Wharton's Frome
**80** Czech composer
**82** —— as molasses
**84** Baseball stats.
**86** Babylonian deity
**87** Weaponry
**90** Arcade for Ari
**91** Vowel sequence
**94** Saver's div.
**95** A Beatty
**96** Beavers do it
**97** Diplomat
**101** Cub Scout unit
**103** Go —— binge
**104** Bone: prefix
**105** It may be bum
**107** Baby hooter
**109** King
**116** Fuel for a lorry
**117** U.S.N. officer
**118** Literary Nin
**119** Rise to the ——
**122** Author
**128** Slangy negatives
**129** Funnyman Louis
**130** Eagle's nest
**131** Fish traps
**132** Culbertson namesakes
**133** Cockney's SOS
**134** Water nymph
**135** Manor

**Down**

**1** Malabar Coast colony
**2** After Mar.
**3** Half of L.A.
**4** Purple dye: var.
**5** Shakespeare's Moor
**6** Sauna wear
**7** Royal German
**8** Quonset
**9** Ship carpenter's tool
**10** Nephew's sib
**11** Glacial pinnacle
**12** British letter
**13** Entebbe name
**14** Presuppose
**15** Risk-taker
**16** Where Jimmy Bowie fell
**17** Ornamental scheme
**18** Woodman
**24** Howe
**26** Hollywood's Garson
**29** Optimistic
**31** President
**32** Onetime chess champ
**33** "I —— Rhapsody" (1940 song)
**34** Sgts., cpls., etc.
**35** Arabic letters
**36** Waste allowance
**37** Fix over
**42** Too theatrical
**43** Biblical dancer
**45** Using a chaise
**46** Object from the past
**47** One of the Ladds
**48** Traitor
**49** "Gandhi" locale
**50** Black-ink entry
**52** Lenten Wednesday
**54** Eddie Murrow's "—— Now"
**61** B.P.O.E. members
**63** Zhivago's love
**65** "—— be in England. . ."
**66** Very, in Bonn
**68** Fictional salesman
**69** Made equal
**71** Make —— for (rush toward)
**72** Famed ambassadress
**74** Meir's successor
**75** Freddie Chopin opus
**78** Bomber pilot's fear
**81** Scrawny horse
**83** Belt site
**85** Not lenient
**88** Lion's pride
**89** Thwack
**92** Lett's neighbor
**93** Peekaboo words
**98** "Mikado" character, et al.
**99** Hercules' captive
**100** Fan's yell
**102** Bulletin board items
**106** Reached a maximum
**108** Vest
**109** Skin paste-on
**110** Pruritic
**111** Uncouth
**112** Of Quechuan ancestry
**113** Milo or Tessie
**114** Plus
**115** Salary hike
**116** Corn meal bread
**120** Popeye's Olive
**121** U.S.S.R. plan, once
**123** Psychic Geller
**124** Spy guys: abbr.
**125** Former reina
**126** Court divider
**127** Dir.



Solutions to last week's puzzles appear on page 116.

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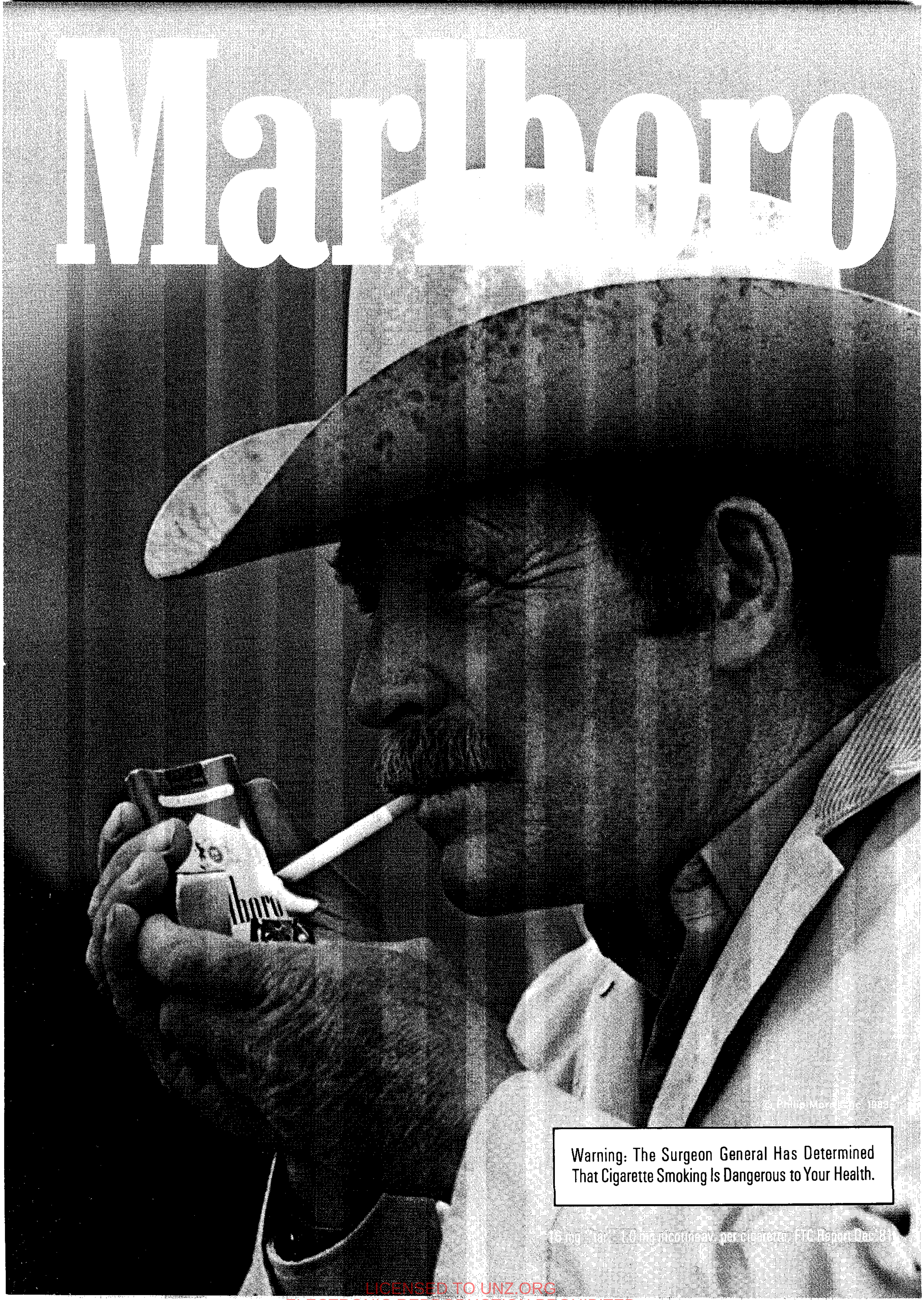

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